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## LITERATURE.

*John Knox and the Church of England, his Work in Her Pulpit and his Influence upon Her Liturgy, Articles, and Parties.* A Monograph, founded upon several Important Papers of Knox never before published. By Peter Lorimer, D.D., Professor of Theology, English Presbyterian College. (London: Henry S. King & Co., 1875.)

THIS is a remarkable book and will doubtless attract attention in connexion with the religious controversies of the present time. As to the particular use which may be made of its revelations we shall pronounce no opinion; but the author seems unquestionably to have added some very important details to the history of the English Prayer Book, and the facts now for the first time made known to us ought to have an interest for many besides theologians. To the Scotchman who glories in the work of John Knox it must be gratifying to know how that Reformer made his influence felt in the councils of Edward VI., while to English Churchmen, whether divines or laymen, it must be deeply interesting to trace the origin of some of the most distinctive features of the Book of Common Prayer.

One of the most singular things about this discovery is the quarter from which it comes. The MSS. containing the evidences of these new facts in the history of the Church of England have been for a couple of centuries in the custody of Dissenters, and were discovered by Dr. Lorimer in Dr. Williams's library,—among papers, too, which had already been used by Neal in his *History of the Puritans*, besides having been examined by several other investigators. How it was that the name of Knox in three separate documents failed to attract attention till now is a matter not easy to explain, unless it be, as suggested by Dr. Lorimer, from a too hasty presumption on the part of Neal and those who followed him that the papers must have been already printed. This supposition, perhaps, may have been encouraged by the fact that the MSS. were none of them originals; but it appears that, in the opinion of good judges, they are contemporary transcripts. As to their authenticity, the internal evidence is so strong that we imagine this will hardly be called in question.

From these remarkable documents we gather the following particulars. In the month of October, 1552, just before the general publication of the Second Prayer Book of Edward VI., John Knox—who was

then residing at the English Court as one of the Royal Chaplains—received, in conjunction with five others, the royal command to consider and report upon the "Articles of Religion," at that time forty-five in number, which were embodied in the publication. He had just then made a great impression upon the Court by a sermon preached before the King, in which he strongly denounced the practice of kneeling at the Communion as savouring of idolatry. As yet kneeling had been kept up in the Church of England only by the authority of custom. It was not expressly enjoined by any rubric, and Knox himself had invariably directed his congregations at Berwick and Newcastle to receive the elements sitting. But there was a specific direction in the new Service Book that the communicants should kneel; and it was required by the 38th Article that the whole contents of the Book should be recognised by the clergy at their ordination as wholesome, and in accordance with the spirit and freedom of the Gospel. The Book had been appointed by Parliament to come into use in all churches on November 1. Already a number of copies had been printed. If a protest was to be made against anything, no time was to be lost. A report was drawn up by Knox in the name of the Six Royal Chaplains, in which he insisted strongly on the objections to the practice of kneeling and intimated that the express injunction to kneel would prevent their unqualified acceptance of Article 38.

The scruples that had been previously mooted on this subject had already been referred by the Council to Cranmer, with a suggestion that he should consult with other learned men as to the advisability of omitting the new rubric altogether. Cranmer promised to do so, but intimated that in his opinion the subject had been very fully considered by the bishops and other divines to whom the revision of the Book had been entrusted; and he pointed out the grave inconvenience of again altering a document which had been read and approved by Parliament. He also gave his own reasons for considering the objections to kneeling untenable in a religious point of view, and hoped their lordships would not be moved by "glorious and unquiet spirits, which can like nothing but that is after their own fancy." What further report he made to the Council after consultation with other divines does not appear on record; but the final result of Knox's remonstrance and the archbishop's answer thereto was "a certain declaration signed by the King's Majesty" and ordered to be inserted in the new Prayer Book at a Council held on October 27. That declaration was substantially the same with the rubric now at the end of the Communion Service; but a few lines of preamble, which are now omitted, are remarkably significant as to the spirit of compromise in which it was originally framed. The words were as follows:—

"Although no order can be so perfectly devised, but it may be of some, either for their ignorance and infirmity, or else of malice and obstinacy, misconstrued, depraved, and interpreted in a wrong part: and yet, because brotherly charity willet that, so much as conveniently may be, offences

should be taken away; therefore we, willing to do the same; whereas it is ordained," &c.

The "Declaration," as Dr. Lorimer truly remarks, has all the appearance of having been drawn up by Cranmer. It is eminently conciliatory, and it seems to have been effective in retaining within the same communion men whose opposite leanings might otherwise have broken up the Church, and led to the general adoption of narrow and bigoted views. Knox counselled his congregation at Berwick not to withstand the authorities, but to accept the new rule with a protest against any superstitions that might appear to be involved in it. If they were not to be at liberty to sit, the declaration saved the consciences of the Puritanical party in kneeling; and so important was this object esteemed to the peace of the Church of England, "that the King and Council dangerously stretched the prerogative of the Crown in adding it to the Prayer Book without the consent either of Parliament or Convocation." The Book, however, had already passed through the press and received its final corrections when the insertion of the Declaration was thus decreed. All that could be done was to print it on a separate leaf, to be inserted by the binder at the end of the Communion office. The pagination showed that it had been an after-thought, and a number of copies of this first edition of King Edward's Second Prayer Book still exist in which the intercalary leaf appears never to have been inserted.

Such was the origin of one of the most important rubrics in our English Liturgy. Its subsequent history was no less remarkable. Under Elizabeth it was again removed from the Prayer Book, and was only restored to its place a hundred years later. Framed originally to satisfy the Puritans, it was felt to be necessarily obnoxious to the Romanists, whom it was desired, if possible, still to retain in allegiance to the National Church. For a whole century the Church forbore positively to declare that the sacramental bread and wine remained in their natural substances, and that the natural body and blood of Christ were in Heaven and not here. But as time went on the breach between Rome and England became more manifestly irreconcilable. The Church of England herself was submerged in the waves of Puritanism; and in the new settlement of 1662 all efforts to conciliate the Catholics were very naturally abandoned. So the rubric on kneeling was again restored to its place, to become, in course of time, again a great subject of discussion, even to the present generation.

Dr. Lorimer's book is avowedly an attempt to rewrite, from the new materials found by him, "the English chapter of Knox's life." And he undoubtedly has succeeded in showing that those new materials have a biographical value in relation to other matters than the particular transactions above referred to. But the main interest of the Book centres in the point to which we have drawn attention; and the only criticism we have to make upon the mode of treatment is that we think the author would have done well to confine himself a little more strictly to the new documents which he has been so fortunate as

to bring to light. New materials for history are in themselves a treasure which should always be given to the public with as little delay as possible, and with no more comment than is necessary to bring out their importance. The time for writing histories, biographies, and even monographs, will come afterwards, when the whole of the original information on the subject has been thoroughly well digested and thought over. If Dr. Lorimer had allowed himself time for a more exhaustive examination of other sources of information, he surely need not have troubled himself to transcribe with his own hand at Oxford, and print at the end of his book, a treatise like the life of Dean Whittingham, which has already been carefully edited, with a great deal of useful annotation, by Mrs. Green in the sixth volume of the *Camden Miscellany*. His discoveries are valuable enough in themselves without any such appendix; while, on the other hand, if he had aimed, as he tells us he did not, at anything like a complete history of the Puritan movements of the period, the republication of this tract would have been quite superfluous. JAMES GAIRDNER.

*The Principles of Economical Philosophy.*  
By Henry Dunning Macleod, Esq., M.A.  
Vols. I. and II. Second Edition. (London: Longmans & Co., 1875.)

At a time when distrust of political economy as consisting largely, in its present state, of deductions from unverified and inadequate assumptions, is widely spread and daily growing, Mr. Macleod comes forward "to build up and erect a great inductive science of economics on solid and durable foundations." The foundations on which he builds should be solid enough if laying them over and over again could make them so. His second volume is mainly a reiteration, often in the same words, of the doctrines of the first, itself abounding beyond measure in repetition. From both we shall try to indicate briefly their author's leading conceptions of economic philosophy. We meet at the outset with a difficulty. Although Mr. Macleod insists on the vital importance of the proper definition and consistent use of economic terms, his own definitions are surprisingly fluctuating and contradictory, beginning with political economy itself. "There are," as he says, "two great divisions of inductive science, Physical and Moral;" and in the same page he calls political economy, in emphatic capitals, "a Physical Science;" subsequently, summing up an elaborate discussion: "These considerations will be sufficient to satisfy all persons of competent knowledge that Economics is essentially a Physical Science." Nevertheless, he repeatedly terms it "a Moral Science;" in one passage pronouncing that "Economics, a Moral Science, is fitted to take rank by the side of Mechanics and Optics as a great Positive Inductive Science." It is an intelligible, and, in our own view, the true conception of political economy that it seeks its premisses in the phenomena and laws of both the physical and the moral world; the theory of population, for example, and the theory of rent being drawn from both. But this does not

appear to be Mr. Macleod's meaning, and his language would ill express it, if it were. Again, although he emphatically contends that political economy is "an Inductive Science," and adopts M. Say's description of it as "experimental"—a term for which he afterwards substitutes "experiential"—he also speaks of it as a "mathematical" and an "exact science." A science engaged in the inductive investigation of phenomena, seeking and verifying its premisses, must surely be far remote from the condition of an exact science, arriving with mathematical certainty and precision at all its conclusions. Yet Mr. Macleod in the same breath calls political economy a mathematical science, and affirms in opposition to Mr. Senior that

"a thorough knowledge of the entire mechanism of commerce is absolutely indispensable to enable anyone even to see the facts of economics; and to devise a theory of the phenomena indispenably requires a knowledge of physical science, and the methods of reasoning which have brought the various sciences to their present state."

Political economy is thus, according to Mr. Macleod, at once a moral, a physical, an inductive, experimental, and experiential, a mathematical, and an exact science; it is also, as he boasts of being the first to discover, "a distinct body of phenomena based on a single idea." And he asks:—

"If then political economy is a physical science, it must be some large body of phenomena, all based upon some single conception. The question therefore is—What is that body of phenomena, all based upon a single idea, to which the name of economic science may be applied?"

Before considering Mr. Macleod's answer, we must suggest to him that a science is the theory or interpretation of phenomena, not the phenomena themselves, otherwise the phenomena would change with all the changes in theory. Moreover, a conception may be based on phenomena; but how can phenomena be based on a conception? Or is it true of the physical sciences—chemistry, geology, physiology, for example—that each is based on a single idea? The method of investigation in economics, which Mr. Macleod, combating the *à priori* method, puts forward as equivalent to experiment in physics, is the following:—"In political economy we can have what are in all respects equivalent to experiments, namely feigned cases. We can argue from feigned cases and deduce principles from them with the same certainty as if they were real cases." Fictitious assumptions have been the bane of political economy. In place of investigating the actual phenomena of the economic world, the actual division of occupations, actual wages, profits, and prices, the real motives of men and women, the real conditions under which they operate, and their real results, the *à priori* school of economists have sought to obtain "the laws which regulate the production and distribution of wealth," by the very process of "feigning cases," which Mr. Macleod extols. They have "feigned" an unimpeded pursuit of wealth, a universal knowledge of the gains and prospects of every occupation in all places, and a perfect facility of migration; and from these fictions they have reasoned "with exactly the same certainty as if they were real cases." The result is that political economy has become

a by-word for hasty assumption and bad generalisation.

The "single idea" on which Mr. Macleod proposes to base a science of wealth is that the quality which constitutes wealth is exchangeability, and therefore debts, bills of exchange, promissory notes, being exchangeable, are, like material productions, new creations of wealth:—

"With the first debt that was created among men a new species of property sprang into existence; and when this property was made saleable, a new species of wealth was created, which has produced greater effects on the fortunes of mankind than any other."

A has 100*l.*; B expects 105*l.* six months hence, and exchanges his expectation for A's 100*l.*, who takes his promissory note in evidence of a right to the 105*l.* What new wealth has been created? A has given his 100*l.* for B's expectation, not for his note, which is valuable only as legal evidence of his claim. This might be proved in other ways, by an entry on a register for example, just as the right to land is transferred on the Continent by registration. If the promissory note creates new wealth in proportion to the sum it acknowledges, so does an entry on a register, or the title-deed to an estate. Mr. Macleod argues that a new right has been created, which has a saleable value; but what has really taken place is simply an exchange of rights. B has now a right to A's 100*l.*, and A has a right to recover 105*l.* six months hence, which otherwise B would have a right to keep. Mr. Macleod, however, insists:—

"It is certain that the quantity of debts in circulation amounts to many hundreds, if not thousands of millions of money in value. Yet it would startle many persons to tell them that these debts are so much wealth, as much as an equal amount of gold and silver; and yet every lawyer, every merchant, every economist knows that they may be made of exactly the same value, and perform all the functions of money."

We should suppose that every lawyer and economist but one, every merchant without exception, knows that they will not perform all the functions of money, that they will not pass everywhere and at all times like money, and that they do not, like money, possess value independent of the things which they signify.

Mr. Macleod justly enough calls the theory of Law that a paper currency cannot be issued in excess so long as it represents property, a stupendous fallacy; but how are we to characterise his own doctrine that every promissory note creates new wealth equal to the amount it professes to represent, even when it transfers existing wealth to a spendthrift? With great modesty Mr. Macleod describes his own argument against Law's theory as "one of the most beautiful triumphs of pure reasoning to be found in any science." Law's theory had been very simply refuted by Mr. Mill, who showed that, as a given sum of currency circulates commodities of many times the same pecuniary value, a paper currency issued on the security of property of all kinds would be in excess in the ratio of the rapidity of circulation. Mr. Macleod's "beautiful triumph of pure reasoning" is the following:—

"Money does not represent commodities at all, but only debt, or services due which have not

yet received their value in commodities. Law's paper currency became redundant, and swamped everything. And the reason is plain. It was a violation of the fundamental principle we have obtained—where there is no debt, there can be no currency."

A gold-miner finds a nugget, and coins it at the Sidney Mint into a hundred sovereigns; what debt does the money represent? Had he been a coal-miner, and dug up a hundred pounds worth of coal, would not the coal too represent debt if the gold does? Money circulates both commodities and securities, or debts if Mr. Macleod chooses to call them so; it is not properly said to "represent" either, but if it represents either, it represents both.

On "the great general conception" that all things which are exchangeable, including debts, are wealth, Mr. Macleod bases his definition of political economy as the science of exchanges:—

"We have at last found that great general conception of which we were in search; and from this conclusion it follows that if political economy be the science of things, so far as regards their being wealth, it must be the science of them with regard to their exchangeable relations, and that only."

This definition makes no place for the theory of population, or of the physical conditions limiting agricultural produce, or of the moral conditions which govern the accumulation of capital, and it includes only one mode of distribution. "How," he asks, "is wealth distributed? By no other method than that of exchange." Have the small farmers of the Continent, then, no wealth save the produce which they bring to market? Are there no laws of succession? Does the family play no part in distribution such as German economists point out? Distribution has undergone curious mutations of meaning in English economics. In the first book of the *Wealth of Nations*, Adam Smith, under the head of "Natural Distribution," treated only of exchange, but he subsequently discussed the distribution effected by laws of succession. Mr. Mill afterwards showed that exchange is only one of several modes of distribution. Some succeeding economists, however, misapprehending Mr. Mill, separated distribution from exchange as a distinct subject of economic enquiry, in place of treating it as the genus of which exchange is a species. Mr. Macleod finally excludes from the economist's consideration all modes of distribution save exchange.

Mr. Macleod's book contains some historical information and evidence of industrious research, showing that with modester ideas and aims he might make some useful contributions to economic enquiry in detail; but his confusion of thought and inaccurate and inconsistent reasoning and language combine with grotesque vanity to unfit him altogether for the task he has undertaken of reconstructing economic philosophy.

Mr. Macleod reiterates his claim to be the original discoverer of the principle that the Bank of England should regulate the rate of interest so as to prevent the exportation of bullion. "Now it is the weak point in the Act of 1844 that it takes no notice of this grand principle; it takes no precaution that the directors of the Bank of England shall

recognise it." The power of the Bank over the rate of interest is the result mainly of the manner in which other banks keep their reserves, and rests on no permanent foundation. Mr. Macleod much overrates his discovery. We will only add that amid the parade of learning in his volumes there is no indication of acquaintance with any German author. German economists, however, are not unacquainted with his works, and we recommend him to study the criticisms of Roscher and Carl Knies.

T. E. CLIFFE LESLIE.

#### *Sketches of Old Times and Distant Places.*

By John Sinclair, M.A., Archdeacon of Middlesex. (London: John Murray, 1875.)

ALTHOUGH, by the author's own showing, these sketches represent nothing more than the holiday work of a septuagenarian whose habits are too active to brook "complete mental stagnation" even during an autumn at the sea-side, Archdeacon Sinclair's compromise with his medical advisers is matter for congratulation to the reading public. His birth, connexions, nationality, and engagements more or less professional, have concurred to make the list of "people he has met" a large one; and during a long life he appears to have had such a mixture of observation and adventure in his composition, that he might lay some claim to the character which Homer gives Ulysses in the third line of the first book of the *Odyssey*. The son of one of the most active-minded statisticians and philanthropists of the last century, Sir John Sinclair, and the brother of Catherine Sinclair (a clever novelist as well as an observant and intelligent *habitué* of the best society), the Archdeacon has had hereditary and collateral opportunities and advantages, of which he has known how to make pleasant and polished use. To his father's interest in agricultural improvements as well as political economy he owed the best of introductions to the United States—namely, sonship to a friend of Washington. To one of the ablest and truest of Napoleon's generals, Marshal Macdonald, his father's name was a passport on another score—the knowledge of his sympathy with the scheme for reviving the Scottish Guard in France. But to his own professional activity, his remarkable *savoir faire*, and indeed to his gleams of that wit which made some of his acquaintances suspect him of Irish rather than Scotch antecedents, he is indebted after all for the larger portion of the experience of men and manners, scenes and places, with which his pleasant book makes us pleasantly acquainted. The first of these qualifications recommended him early in his clerical life to the Rev. Archibald Alison, the author of a once-famous *Essay on Taste*, and the first of preachers in an Edinburgh episcopal chapel to break through the tradition that places of worship were for the ladies and the old gentlemen who were getting old-womanish. On the second Sunday of Mr. Alison's ministry, as the Archdeacon was told by two of the female part of the auditory, "we all exclaimed, 'we have gotten another man among us;'"

and the wonder grew till the proportion between the sexes was equalised. A preacher who could win the ear of Lord Jeffrey and of Lockhart found the need of a handsomer chapel and of an assistant minister. From Edinburgh, where he met Walter Scott, Dugald Stewart, Dr. Chalmers, and men of such calibre—where, too, he conversed with men who could tell him of the eminent lights of an elder generation, his appointment as Secretary to the National Society removed him in 1839, and—if it be no treason to the modern Athens to say so—introduced him to a wider field for the tact and talents which want opportunity and a field for their due development. In this office, and in those which his discharge of it earned him—albeit, hardly, as we look back, commensurate with his services—he won the confidence and intimacy of Archbishop Howley, Bishop Blomfield, Lord Shaftesbury, Joshua Watson, and a host of other leading spirits of the day; and in all the pressure of business his note-book would seem to have been hard at hand whenever there was a saying to record, a notability to describe, or a parallel to draw. The re-perusal of such note-books in ripe old age has borne fruit of such kindly and mellow growth as no biliousness can reject, and no purism cry fie upon; and if, now and then, there comes a story we have heard before, or a *mot* which we seem to have known for years, such apparitions are, in truth, quite the exception, and even to a collector of "Ana" the Archdeacon's volume would be an acquisition. Take, for example, the story (which he attributes to his grand-uncle Bosville, an eccentric Londoner of Horne Tooke's date, and which is no whit the worse because its veracity is not guaranteed) of the bulletins which announced at the Vatican the various stages of Pope Clement XIV's last illness. From "His Holiness is very ill," they went through what might be called a sliding scale, until "at last, the day before the Pope expired, came forth the startling announcement 'His Infallibility is delirious'" (p. 138). Of Sheridan, through his brother-in-law Ozias Linley, a Fellow of Dulwich College, and himself the "pars magna" of some of the best stories of absence of mind we have ever met with, Archdeacon Sinclair quotes some capital repartees, e.g., "I'll stake the profits of my last book on that point," said Monk Lewis, at the close of a warm discussion. "No," answered Sheridan, "I can't afford so much, but I am ready to bet the worth of it" (p. 162). Of Dr. Jephson of Leamington he owes a characteristic *mot* to Dr. Chalmers. Chalmers had remarked upon Jephson's way of enquiring into the previous habits of his patients, so that from the discovery wherein these were wrong, he might be able more exactly to direct them aright. "I observed," writes our author, "that Dr. Jephson was not supposed to be very punctilious in the observance of his own rules." "No," says Dr. Chalmers, "he compares himself to a finger-post, which always points but never moves in the right direction" (p. 80).

Another feature in these sketches of past scenes and the actors in them is the natural way in which Archdeacon Sinclair conveys

by a touch or two the characteristic of the man he is describing, or the impression which he created. Most people have heard wonderful accounts of the forcible oratory of Chalmers, but never that we are aware has so remarkable testimony to its effect been recorded as that of our author, viz.,

"that on one occasion when he was powerfully demonstrating the impossibility of order arising out of Chaos without the agency of an intelligent Creator, I observed that by degrees not merely the front rows but nearly the whole class had risen to their feet;"

a homage like to that described in Virgil's line, "Utque viro Phœbi chorus adsurrexerit omnis." In like manner he presents us with a lively idea of the readiness of Bishop Wilberforce, in the anecdote of his coming unprepared into Willis's Rooms, amidst a meeting of the National Society where he was advertised to speak, supplicating crumbs of information from the Archdeacon, on whom he fastened; and anon, when called upon to speak, "expanding the crumbs," as our author puts it, "into substantial loaves." The counter picture of unreadiness was Archbishop Howley, of whom everyone has heard, that if he had to speak of "women," his fastidiousness led him to run through the range of synonyms, periphrases, and all possible and impossible figures—"sisters, weaker sex, female persons"—until he got into an inextricable boggle. Perhaps the best conceivable illustration of the advice, "Do as I say, not as I do," is this Archbishop's counsel to the Archdeacon, whom he really desired to serve. Meeting him at the gate of Kensington Gardens, he warned him, by force of illustrious examples (other than himself), that the secret of failure in oratory was "to be more anxious about words than about ideas" (p. 273). Among the other remarkable men whose friendship he enjoyed, were Lord Chancellor Erskine and Sir William Hamilton, and his reminiscences of the wit and good companionship of the one are as lively as of the vast attainments of the other. Of Sir W. Hamilton he notes in passing, that his unprecedented list of books for the Schools at Oxford included *all Aristotle and all Cicero*, so that he could have drawn some of his examiners out of their depth. The subject of another of his sketches, Archdeacon Williams, of Cardigan, has the credit of having taken up "the Classics," but this (which Mr. Sinclair does not mention) may have been more a flourish than an undertaking of a *bonâ fide* nature. "Homerus" Williams was doubtless a brilliant though eccentric scholar, and had some pretensions to the name which he claimed, of a heaven-born schoolmaster, but it was just as well that his advocacy of Welsh-speaking bishops for the Principality did not lead to a mitre for himself, which his oddities would hardly have allowed him to carry with dignity, though his learning was beyond question, and he had mixed too much in the world to fall into the error of bestowing his patronage on mere vernacular preachers rather than men of education and learning—the error of doing "something for Welshy because Welshy had done so much for him." Our author does not depict the quaint half-bardic appearance of Archdeacon Williams, as, in the days of his principal-

ship of Llandovery College, "his hoary hair streamed like a meteor to the troubled air," yet it was a sight to remember. He does, however, preserve several traits of the man, and a few of the good stories which were his speciality. Here is one of them:—

"I was one day conversing with Dr. Williams about schools and school examinations. He said: 'Let me give you a curious example of an examination at which I was present in Aberdeen. An English clergyman and a Lowland Scotsman visited one of the best parish schools in that city. They were strangers, but the master received them civilly and enquired: "Would you prefer that I should *speer* these boys, or that you should *speer* them yourselves?" The English clergyman having ascertained that to *speer* meant to question, desired the master to proceed. He did so with great success, and the boys answered numerous interrogatories as to the Exodus from Egypt. The clergyman then said he would be glad in his turn to *speer* the boys, and began: "How did Pharaoh die?" There was a dead silence. In this dilemma the Lowland gentleman interposed. "I think, sir, the boys are not accustomed to your English accent," and enquired in broad Scotch, "Hoo did Phawraoh dee?" Again there was a dead silence, till the master said: "I think, gentlemen, you can't *speer* these boys; I'll show you how." And he proceeded: "Fat cam to Phawraoh at his hinder end?" i.e. in his latter days. The boys with one voice answered "He was drowned;" and a smart little fellow added, "Ony lassie could hae told you that." The master then explained that in the Aberdeen dialect "to dee" means to die a natural death, or to die in bed: hence the perplexity of the boys, who knew that Pharaoh's end was very different."—(Pp. 240-41.)

We have not touched upon Archdeacon Sinclair's descriptions of distant places, "The Orkney Isles," "Washington," "Niagara;" but it may be enough to say that they are so lively, acute, and observant, that it is impossible not to regret their disproportion to the more biographical sketches. Yet even in taking note of distant places the Archdeacon is never so happy as when he can introduce men and *mots*. His glory is in anecdotes. At the outset of the trip to the Orkneys, for instance, we have a Sinclair proverb, "One skipper is enough for a boat," illustrated by the confusion and quarrelling which arose when seven skippers, or captains, were engaged to row and steer Sir John Sinclair across Pentland Firth to canvass the city of Kirkwall. In his visit to Washington he manifestly enjoys the good story of President Pearce's disrelish for having the line of policy he was to pursue suggested to him by the extempore prayers of a non-episcopalian minister, to whose congregation he belonged, and who no doubt sought to improve the occasion of having before him, and at prayers with him, "the ruler of half a continent." The result was to convert him to the principle of Church and State. That part of the book, however, which is pure description, is exceedingly readable, as one of the characteristics of its writer's style is a certain clearness which leaves no doubt of its meaning, and which evinced itself, in another field, in the Archdeacon's message to the Privy Council on the part of the National Society in 1839, "If you will give us full security for the religious education of the people, we will give you full security for their secular instruction" (p. 209).

JAMES DAVIES.

*England and Russia in the East. A Series of Papers on the Political and Geographical Condition of Central Asia.* By Major-General Sir Henry Rawlinson, K.C.B., F.R.S., President of the Royal Geographical Society, and Member of the Council of India (formerly Envoy and Minister at the Court of Persia). With Map. (London: John Murray, 1875.)

SIR HENRY RAWLINSON'S supererogatory repudiation of any official authority or responsibility in this publication savours too much of an excuse which is self-accusing, and was quite uncalled for. He knows more of Oriental affairs than any man in England; and it is his personal authority alone which will give any weight with the public to his views, and certainly not the fact that he happens also to be a member of the Council of India. Had Sir Henry Rawlinson even been chargeable with an official indiscretion in republishing under his own name this collection of anonymous contributions to the *Calcutta and Quarterly Reviews*, no one would have had any reason to complain of him; while the very constitution of the Council of India, as a body of irresponsible advisers of the Secretary of State for India, is sufficient proof, if any were needed, of the purely unofficial character of his book.

To quote Sir Henry Rawlinson's own words:—

"The Council of India has no executive powers. It is a purely consultative body, in which every man has his own opinion, and communicates it, when asked, to the Secretary of State, who is alone responsible for administrative action. In my own case, for instance—as the result of forty years' continuous observation in Central Asia, fortified by a large personal experience in Persia, in Afghanistan, and in India, I have formed a very decided opinion, . . . that in the event of Russia's approach to Herat it will be indispensable to the safety of India that we should resume our military occupation of Western Afghanistan; but I have no reason whatever for believing that such views are shared by the responsible officers of the Crown, either in India or in England. The arguments in favour of such a course are put forward on my individual responsibility and with a view of eliciting discussion, not of foreshadowing the policy of the Government."

It is in the spirit of true wisdom and patriotism that Sir Henry Rawlinson has deliberately thrown on his countrymen the embarrassing responsibility of accepting or rejecting his well-matured views, as the public discussion of them and the course of events—"the chapter of accidents" which governs everything, and with which Englishmen seldom have cause to quarrel—may determine.

Sir Henry Rawlinson has been decried as an alarmist and the advocate of a policy of jealousy and defiance towards Russia. Nothing could be more false. He views the advance of Russia in Asia in the most impartial and even sympathetic spirit, and with no ill-feeling whatever. He simply shows that it is disturbing the minds of the people of India, and if extended to Merv will become a military as well as political danger to India, as Russia would command from Merv the open road to India—along which a phaeton can be driven—by Herat and Candahar. Everyone understands and acknowledges this, and Sir Henry Rawlin-

son does no more than enforce these patent facts, actual and potential, by an irresistible accumulation of proofs. The policy which he believes we should pursue in the face of these dangers is one of the most natural and spontaneous self-interest, without any personally offensive reference to Russia. He would have neither part nor parcel in the proceedings of Russia in Central Asia (chap. iv. § 9); no convention with her on the basis of the *uti possidetis* (chap. iii. § 11); no "friendly partition of Asia leaving no intermediate zone" (chap. vi. § 7), as has been advocated by an influential portion of the Russian press. He would leave Russia equally with England to work out her own career, frankly acknowledging that while our boundaries in India require very little rectification, having well nigh reached their natural defensive limits, Russia is still a growing power. Only we must beware that her growth does not encroach on or menace our interests in India and Asia. Russia is pledged to the integrity of Persia, and we must keep her to her pledge. Russia is also pledged to keep beyond the Oxus, and if notwithstanding her engagements she either oversteps it, or from the European basis of the Caspian advances to Merv, then Sir Henry Rawlinson believes that we shall be forced to occupy Shaul, Candahar, and Herat, leaving Cabul and Ghazni to Afghanistan. He believes that the Afghans will sooner or later ask us to do so.

"Taking it for granted," he writes (chap. vi. § 7), "that we shall never wait to be attacked, in which case the troubles in our rear would probably be more serious than those in front, the next point to consider is how and where we are to meet the enemy. At what point are we prepared to say to Russia, 'Thus far shalt thou go, and no farther?' Along the northern limits of India and its dependencies Russia has herself drawn a line—the line of the Oxus—which she is bound not to transgress; but this limitation hardly meets the general question, since the road into India from Russia's European base is not from the northward across the Hindú-kush to Cabul, but from the north-westward by Merv, Herat, and Candahar, and upon this line there has been hitherto no understanding as to a finality of advance; nor, perhaps, is it advisable that there should be an understanding which would hamper England, but leave Russia free. Without, therefore, making any offensive notification to Russia about the limitation of her advance, and reserving to ourselves the right, in the interests of the Afghans, to impede her occupation of Merv, if it seem advisable, I submit that we should at any rate make up our own minds that she shall not follow up the Murgháb valley from Merv into the Afghan territory unopposed. In fact, the facility of taking Herat by a *coup de main* from Merv is so patent, while the consequences of that movement to British India might be so fatal, that it seems a fair matter for consideration whether the Russian occupation of the one city should not be immediately followed by the British occupation of the other. Should the crisis be delayed for another year or two—and it seems only a fair surmise that it will be so delayed—the clouds that now obscure the Cabul horizon will in all probability be blown away, and Shír Ali will then be the first to suggest the necessity of holding the 'key of India' with a British garrison."

It must be remembered that in Western Afghanistan we should be among friendly populations, and that Candahar and Herat are respectively no farther from Kurrachee than Delhi and Peshawur. There would be

no difficulty in increasing our army for the purpose, if the army were made a livelihood for men. The East India Company never had any difficulty in getting recruits. The great difficulty, indeed, would be the charge on the revenues of India.

Sir Henry Rawlinson also advocates the establishment of a fortified outwork at Quetta, above the Bolan Pass. By so doing we should settle a lawless State in our immediate neighbourhood, and consolidate our frontier, and occupied in strength too great to admit of being masked, it would in the event of an invasion delay our enemy sufficiently to enable us to mass our full forces in the rear (chap. v. § 8, b). Above all it would have a quieting and immediate effect on the people of India, both those friendly to us and those inimical to our rule. "Quetta, indeed, forthwith should be fortified as a *'place d'armes.'*" The occupation of Herat is, however, altogether a different matter. It would throw a permanent and intolerable charge on the inelastic and already overburdened revenues of India; and after all the strongest military defence of a country is a free and elastic revenue and a light national debt. If India were an independent country, her statesmen without doubt would take the most stringent steps to secure the country against every possibility of danger from the direction of Central Asia; and as the destinies of the country are in our hands, we are bound to be doubly vigilant on her behalf. But our responsibility to keep India solvent is equally great and far more pressing. In short, while keeping ourselves fully informed of the progress of Russia in Central Asia, we must be careful not to exaggerate its dangers to India, or to rush into any unnecessary defensive measures of a financially ruinous nature. Money is the sinew of war, and 50,000 Russians at Merv would be less dangerous to us than taxing India beyond the capability of the country to bear taxation, and the patient endurance of its long-suffering people. It is not likely that Russia will ever become a truly great power. There are unmistakeable signs already of the breaking up of the Empire from internal disorders. She holds her sprawling conquests in Central Asia by the most precarious tenure, and entirely at our discretion. Our greatest danger from Russia is the effect which her barren conquests, which look so large on the map, have had on the minds of the natives of India. But the large and growing class of educated natives are beginning to understand the hollowness and corruption of the Russian power, and that she is quite unequal to meeting us in arms in Central Asia, and will never seriously attempt to do so. They already thoroughly understand also the reality of our own power, and are beginning to show a patriotic appreciation of the justice and righteousness of our rule. They see, too, that our great and growing colonies in Australasia and at the Cape afford us a second base of operations in India. There is also a still larger class in India on whom the material prosperity of the country under our rule is slowly but surely telling. Disaffection and discontent and privy conspiracy exist in India to a great and danger-

ous extent, but time is altogether on our side, and we may leave much to its benignant course. India is the key of Central Asia, and when once the interests of the governors and the governed in India are completely identified, we need fear no hostile elements in Central Asia. All government is difficult, and is becoming increasingly difficult in these days, but the natives of India are the easiest people in the world to govern. Much depends on our own loyalty to them. They like us, but certainly no more than we allow them to do so. They see we have some good points, and value them. But we make ourselves socially very objectionable to them, and have hitherto kept them studiously as a body out of all positions of trust and emolument. All this must be reformed. But they are minor points. The whole question of the stability of India, and with it of our paramount influence in Central Asia, is one emphatically of finance, and until the finances of India permit us to reorganise the Indian army, it is in vain to talk of garrisoning Herat; and it would be madness to attempt it in the present state of the Indian army. But Sir Henry Rawlinson is so decided on the necessity of occupying Herat under certain contingencies that he shall have the last word on this subject—the last paragraph of his book:—

"I will only say one word in conclusion, that I counsel nothing rash or premature. If Russia remained encamped on the Caspian, we should not, of course, leave the valley of the Indus. So long as she held aloof from Merv, we should hold aloof from Herat; but if she deliberately threw down the gauntlet she must expect it to be taken up. We could not, as the guardians of the interests of India, permit her, on the pretext of curbing the Turcomans, or establishing a trade route through Asia, to take up a position unopposed on the Murgháb, which would compromise the safety of Herat. That city is both strategically and politically an indispensable bulwark of India, and we cannot and will not allow its future fate to be at the disposition of a foreign power."

It is more than probable that Sir Henry Rawlinson's outspoken and vigorous words will obviate the necessity of our ever having to incur, or even contemplate, the risk of permanently occupying Herat. His judicious audacity is likely to save us from great embarrassments, sacrifices, and possible dangers. His book will certainly mark an era in our political dealings with Persia and Afghanistan, and the countries of the so-called neutral zone. It will educate public opinion on the Central Asian question, and strengthen the weak hands, and confirm the feeble knees of our diplomatists. It only remains now that we should keep up our knowledge of the subject. We should have our recognised agents everywhere throughout Central Asia. Our mission at Teheran should be reorganised, and a new Minister appointed. A mission should at once be sent to Herat, and a first-class agent stationed at Meshed. And Russia should be kept to the compacts of 1834 and 1838. There must be no more ignorance, no more shrinking from the responsibilities of Empire. The capacity of Englishmen for imperial rule has abated nothing of its natural force, and as a free and self-governed people we must soberly

and steadfastly keep the practice of our national policy to its theory:—

"Meruitque timeri, nil metuens."

GEORGE BIRDWOOD.

*Spain. Art Remains and Art Realities, Painters, Priests, and Princes.* By H. Willis Baxley, M.D. (London: Longmans & Co., 1875.)

THESE volumes are the result of a nearly three years' residence in Spain by a valetudinarian American physician in search of health. He is a man evidently of strong æsthetic tastes, and of equally strong religious feelings. The whole of what is commendable in the book may be attributed to the cultivation of the first, while a great deal of what is the reverse of commendable springs from an undue indulgence of the second. Not that we have any quarrel with him on the score of his religious principles; quite the contrary. It is our frequent accordance with the matter of these that makes us more deeply regret the manner and the bad taste of their expression. It may seem strange to rush at once into such a subject in a review of a book which professes to be a kind of Art-guide to Spain. But unhappily the subject is forced on the notice of the reviewer, for religious, almost as much as æsthetic, discussion forms the staple of the book. And akin to these disquisitions of second-hand theology are also disquisitions of second-hand history. Thus many wearisome pages in an otherwise interesting description of Granada and of the Alhambra are taken up with discussions of minute points of difference between Prescott and Washington Irving, without any reference to, or apparent knowledge of, the original authorities, either Spanish or Arabic.

Disquisitions and discussions of this kind, longer or shorter, take up at least one-third, if not more, of the two volumes; and we have preferred to speak of them first in order to be able to devote ourselves with greater freedom to the more grateful task of examining what is more meritorious in this work. Indeed if, instead of argument, the writer had given fact, or even simply related the impressions produced on him by the sight of the acts of worship which he condemns, his testimony would have been most valuable. We should have been glad to have the evidence of one who speaks of a gem of art as "a shrine at which he might excusably stand transported to, at least the verge of worship" (vol. i. p. 89), and who is yet so staunch a Protestant, to the actual truth in Spain of Dean Milman's dictum: "In general, the ruder the art, the more intense the superstition. The perfection of the fine arts leads rather to diminish than to promote such superstition. There is more direct idolatry paid to the rough and ill-shapen image, or the flat, unrelieved, or staring picture, than to the noblest ideal statue, or the Holy Family with all the magic of light and shade" (*Latin Christianity*, vol. ii. p. 349). Nowhere could the truth or falsity of this axiom, or of the almost opposite one of Mommsen as regards art—"As colours are effects of light, and at

the same time dim it, so art and science are not merely the creations, but also the destroyers, of faith"—be better studied than in Spain. We are glad to see Dr. Willis Baxley admit and appreciate the exceeding beauty of the wood-carving, and even of some of the polychrome wooden statues of Spain, which are often contemptuously passed by by those who take for granted that every coloured image in wood must be merely a doll. We have seen some whose beauty and others whose intensity of expression have moved us as much as the finest painting, but we have never found these creations of art objects of popular worship or of superstition; nor, as far as we are aware, with but one exception, has any miraculous legend been attached to any really artistic image. But our experience is limited, and we should gladly have had it confirmed or modified by the wider observation of Dr. Baxley.

In one respect we find the title of the book too large—*Spain: Art Remains and Art Realities, Painters, Priests, and Princes*. The book is in many respects an admirable guide to the remains of art and architecture, Roman, Moorish, and Christian, in the large towns of the east and south of Spain (in the west and north even places like Burgos and Leon are greatly hurried over); but though such cities contain the chief, they certainly do not contain the whole of the remains of Spanish art. Even Ford's encyclopædic *Handbook* does not cover the whole ground. In many an out-of-the-way spot, in many a small town or remote half-dilapidated convent, works of art or curiosities of archaeology are to be found well worthy the attention of the student of art or architecture. We especially draw attention to this because through negligence and the destruction of civil war these objects are gradually disappearing or sometimes get removed from the original locality. One of the chief uses of the author's book, even in the towns where catalogues are to be bought and information to be procured, will be found to consist in the statement of the actual locality and present numbering of the works of art which he describes; and if such a thing is necessary in Granada, Seville, and Madrid, much more is it needed in more remote districts where art-critics have scarcely penetrated and where catalogues do not exist. More especially still is this the case with literary treasures. The amount of unpublished MSS. in Spain is enormous, and they are often in private hands or in conventual or municipal establishments. After having been closed for many years, the library at Roncesvalles has now been removed for safety (?) to Pampeluna. The celebrated Castellon inscription has entirely disappeared. Refugee Capuchin monks tell us of convents where MSS. are daily being consumed for vilest uses, or are slowly rotting away through damp and neglect. No one can say what treasures may be lost in these out-of-the-way places; for through her missionaries, especially the Jesuits, MS. wealth in all languages was constantly being sent home to the parent convent in Spain—MSS. which remain there still uncopied and unexamined. For instance, the Prior of Roncesvalles assured us that the library

possessed a copy of the whole works of Confucius in Chinese characters, the gift of a Jesuit missionary. Roman coins are yet in occasional circulation in out-of-the-way places, and mediæval ones are of almost daily occurrence.

Our author entered Spain by the eastern route, and gives an excellent account of the Roman remains of Tarragona, Sagunto, and other towns of that coast, and also of the Gothic cathedrals of the first-named place, and particularly of Sigüenza, with which he was much struck. Thence he passed by Valencia and Malaga to Granada, whose beauties and those of the Alhambra he most carefully examined and highly appreciated. In fact, his enthusiasm for the beauty of Moorish architecture makes him unjust, not only to the art and civilisation, but even to the religion, of the successors of the Moors. A strange sentence to this effect will be found in vol. i. p. 223. Again, in vol. ii. p. 77, he writes of bells replacing the Muezzin's cry: "Here, where once went forth the summons to prayer, vocal with music as with mind, now is heard hourly the clatter, and at times the crash, of twenty bells to tell of the 'sounding brass and tinkling cymbal' of religionism." We have heard the Muezzin's call for months together. It seemed to us like most other intoning. Once in about twenty times it is well done, and is most effective; the other nineteen times it is a nasal quaver, drawl, or whine. On the whole, we prefer the bells. Dr. Baxley succeeds, however, in imparting to his readers some of his own enthusiasm of delight in the architectural beauties of the Alhambra, and would do so still more but for the insertion of the tedious discussions on Prescott and Washington Irving alluded to above. He does not seem to have noticed, however, that in their "cellulo-pendulous," or "honeycombed stalactite ceilings," the Arabs are the only people who have reconciled ornament with an almost perfect system of ventilation. Nor does he remark the influence which that marvellous harmony of colours in combination—the especial gift of Orientals—had for a moment on the colouring of the stained windows of mediæval art. Like the Arabic mosaics and mural colouring, some of these ancient stained windows, in spite of their brilliance, are a repose and relief to the eye wearied with the glare of outdoor sunlight. But unhappily the secret of this harmony and repose in the combination of colour was soon lost, and is now replaced by the painful predominance of whatever may be the favourite hues of the artist or the manufacturer. In the same way the peculiar richness and exuberance of detail in Spanish Gothic architecture may be traced to the influence of the subtle and infinite variety of the tracings of Moorish arabesque; though in this case it may be a question whether this influence has been altogether beneficial in hiding and overloading the simpler and severer outlines of the Gothic style.

No part of the book will be read with greater pleasure than the criticisms and descriptions of the pictures of Murillo and the other masters of the Spanish school; though this pleasure is somewhat marred by the polemical tone adopted against Velasquez,

Rubens, and others, both critics and painters. We quite agree with our author that it was an advantage, and not a loss, to art that Murillo was unable to visit Italy, and that his genius developed itself in almost complete independence of the influence of the Italian school. Gazing on Murillo's masterpieces, we think, had the blessed Virgin Mary been a Spanish maiden, thus she might have looked; but the ideal and semi-classical beauty of the Madonnas of the Italian school seems hardly of the earth at all. Perhaps a truer type of the Virgin mother is yet to be found when artists grow familiar with the girl-matrons of the East, where the grace and seeming innocence of childhood yet linger round the wondering young mothers.

Another point for which we must commend our author is the honesty and fairness with which he speaks about climate. Nothing is more rare than to get, especially from a medical man, an impartial statement on this subject. Prejudice either for or against some particular locality almost always biases the judgment. We fully agree with the author that the possibility or the reverse of procuring in-door comforts should be greatly considered in the choice of any winter station in Europe. No spot outside the tropics is free from occasional damp and cold, and either of these confines the invalid within doors, and where the house is cheerless, and artificial warmth unattainable, most deplorable results may ensue. Still, we think he hardly does justice to the marvellous curative influence of climate in cases where disease is not too far developed, even in spite of all these discomforts and non-sanitary drawbacks; and we speak from no inconsiderable observation.

The remarks scattered through these volumes on the political and social condition of Spain are of singularly little value. Apparently the author did not mix at all in Spanish society, and he has formed his opinions from the information of foreign residents and of visitors like himself. So, too, forming his opinions from Spanish art, the author has missed the gaiety and fun and caustic wit which is a frequent characteristic of Spanish character of the lower classes. It has often been remarked that the Spanish rogue is the only amusing rogue in Europe. In spite of the Inquisitional and ecclesiastical tyranny which weighed so heavily on the work of the great painters, the religious and Christian folk-lore of the Spanish people is characterised by an exuberance of tender playful fancy, such as we find in no other people. For proof of this we refer to the numberless scraps of legends, carols, ballads, and nursery rhymes which have gathered round the Nativity and the Crucifixion in the popular traditions. As to darker traits of the Spanish character we must remind our author that two wrongs do not make one right. He is especially fond of girding at what he imagines to be the faults of the British aristocracy and traders, to excuse the Spaniards. But if fox and hare hunting be cruel, that fact would not make bull-fights less so. If money marriages are undesirable, that fact does not make a breach of the marriage bond less excusable. Too eager a pursuit of wealth

in one country does not form a valid excuse for idleness, and wanton neglect or waste of nature's bounties in another.

WENTWORTH WEBSTER.

#### THE REGICIDES.

##### *Briefe Englischer Flüchtlinge in der Schweiz.*

Aus einer Handschrift der Berner Staats-Archivs herausgegeben und erläutert von Alfred Stern, a. Professor der Geschichte a. d. Universität Bern. (Göttingen: Robert Peppmüller, 1874.)

THE letters from English Republican refugees published in this pamphlet range from 1663 to 1671, and comprise two of Cawley's (who took the name of Johnson), one of Lisle's, three of Ludlow's (writing under the name of Philipps), and four of "John Ralfeson," whom Professor Stern is disposed to identify with Nicholas Love. To these are added two letters (1668) on the absence of the refugees from the celebration of the Communion, and a number of extracts (1662-65) from the Archives of Bern and Lausanne relating to the refugees, and more particularly to that "Monsieur Du Pré" (or, as it is generally spelt in these extracts, Desprez) who is often mentioned in Ludlow's *Memoirs* as engaged in the plots against them. The pamphlet is chiefly valuable as illustrative of the third volume of Ludlow's *Memoirs*. His letters are distinguished from those of his fellow-refugees by their strongly marked political character, and show that he must have been in constant correspondence with England. The two letters on the absence of the refugees from communion are curious. The fact of such absence, it seems, had been remarked, and two persons, both apparently ministers, had been called on by the "bailif" of Vevay to report upon it. From their letters it appears that the Puritanism of the exiles was offended at the too lax admission of communicants in the Swiss churches, but Ludlow only claimed to be dealt with on the footing of the text, "He that is not against us is for us." The refugees are recognised as persons "qui mènent une vie irréprochable."

Professor Stern mentions with some surprise that no copy of the first edition of Ludlow's *Memoirs*, dedicated, as is well known, "to their excellencies the Lords of the Council for the Canton of Bern," is to be found in Bern itself, but only one of the folio edition of 1751, a presentation copy, richly bound, and which, according to a letter which has since been addressed to the editor of the ACADEMY by Professor Stern, appears to have been forwarded by Thomas Hollis to the Town Library. On this it may be remarked that the imprint "Vevey" of the first edition of the *Memoirs* is probably a fictitious one, the type and general get-up of the volumes being altogether English. As respects the third volume, at all events, a tract of 1700, "*Regicides no saints nor martyrs*, freely expostulated with the publishers of Ludlow's third volume," says of this imprint, "Had they said at Derby it had been nigher home, and nigher truth too."

Professor Stern's introduction and notes

are careful and instructive, and contain references to entries in the Calendar of State Papers, which will probably be new to many readers, corroborative of Ludlow's statements as to the complicity of the English Court in the attempts against the refugees, such as the two letters, or rather reports, in French, the one endorsed "Major Riordon's paper, received December 29, '63," and referring to previous letters, "écrites à monseigneur le comte," and the other endorsed "Pontarby proche Neufchâteau 8 Aug. 64, Mr. Riordan," and directed, "For the most right honorable Sir Henry Benet, Knight, Principal Secretary of State, and unto the privi conseil of his most excellent Maestie of Great Britanny," letters which, however, from the idiomatic if not orthographic French in which they are written I should feel inclined to attribute rather to Du Pré or Desprez than to the very likely illiterate Irishman MacCarty, who took the name of Riordan. But indeed such complicity could never have been doubted except by those who will believe against all evidence, since by the favour shown to Lisle's murderers—the author of *Regicides no Saints nor Martyrs* admits that "somewhat was done for them, mostly in military commands during the Dutch war, and afterwards as occasion serv'd"—the English Court virtually took up the position of an accomplice after the fact.

J. M. LUDLOW.

#### NEW NOVELS.

*Elsie, a Lowland Sketch.* By A. C. M. (London: Macmillan & Co., 1875.)

*The Village Coquette.* Translated from the German of Friedrich Spielhagen, by J. L. Land. (London: Chapman & Hall, 1875.)

*Profit and Loss.* By Mrs. E. R. Pitman. (London: James Clarke & Co., 1875.)

*Dolores.* By Mrs. Forrester. (London: Hurst & Blackett, 1875.)

*Two Kisses.* By Hawley Smart. (London: R. Bentley & Son, 1875.)

*Restless Human Hearts.* By Richard Jeffries. (London: Tinsley Brothers, 1875.)

*Elsie, a Lowland Sketch*, is an attempt by a new aspirant to achieve a very difficult task, that of producing a novel variation on the trite theme of the betrayal, through a false marriage, of a peasant girl by a lover of a higher social grade. At first it does not appear that success will be attained, for the writer does not exhibit much descriptive power. The story is rightly called "a Lowland sketch," in so far that it is localised near the English border; but there are no such graphic details of scenery or accurately marked peculiarities of dialect as meet us in the *Harbour Bar*, and some other recent Scottish novels. Border Scotch is quite distinct from the Scotch of Lanark or Edinburgh, much more from that of Aberdeen; but in this story there are only a few conventional phrases introduced here and there to give local colour. Nor are the characters forcibly drawn. The heroine, gentle and sweet, is yet little more than a shadow; John Elliott, her stern father, is but a very faint transcription of Scott's David Deans; and the lover is a mere conventional Epicu-

rean. All this marks immaturity; and the earlier part of the volume is by no means striking. But there is a steady improvement throughout; the author displays increased grasp of her subject, and gradually rises into a tone of subdued yet sustained pathos, which never degenerates into mere sentiment. The incident of the invalid marriage is given a novel and yet perfectly consistent and possible treatment; and the story of the home-coming of the wanderer is told with a tender grace which fully redeems any weakness at the beginning. The hand which drew this sketch is capable of bolder composition and more vivid colouring, if only it will be diligent and conscientious in future work.

"The Village Coquette" is a subject which would have just suited Victor Hugo, who would have elaborated it with a fantastic vigour very far removed from the somewhat tame style of the German author, who has devised a very striking situation, with some telling effects, but has not known how to work them out to the best results of which they are capable. Only the bare outline of the story is given, in about the same compass as one of Poe's tales, and there is considerable faculty and conception displayed in it; but the opportunity of giving it some dramatic form has been thrown away by the device of putting it all into the mouth of one narrator, instead of bringing the characters themselves in person on the scene. If Herr Spielhagen would work with a partner, after the fashion of MM. Erckmann-Chatrian, and find the plots, leaving their evolution to his colleague, we might look for some tales which would live.

*Profit and Loss* belongs to a class of literature whose very existence is almost unsuspected by the great mass of cultivated persons. It is a story reprinted from the *feuilleton* of a syncretist religious newspaper called the *Christian World*, which has a large circulation amongst the lower middle class of Nonconformists, and supplies in this fashion the craving for fiction and amusement keenly felt in hundreds of families whence a novel, appearing avowedly under that name, would be rigidly excluded. This literature is a thing as much apart and peculiar to a class as the "penny awfuls" which the London street boy devours greedily; but it is of a very different character, and honestly aims at providing material for reading which shall not be merely harmless, but in the eyes of its producers instructive and salutary in the highest degree. Some few of these tales, notably such as are written by a lady named Worboise, have a good deal of literary merit of a certain kind, and bear some resemblance to the school of which Miss Yonge is the most prominent example. But it is not possible to say much in favour of *Profit and Loss*. We do not, for obvious reasons, touch on its directly religious teaching; but we may fairly enough condemn its English, which is very far indeed from good, or even tolerable; its overstrained and sensational tone; and that part of its morality which consists in depicting all rich people as being from the mere fact of their wealth the embittered enemies of piety in any shape. The main seat of the story is Bristol, the time that of West Indian

emancipation forty years ago; and yet Mrs. Pitman is so little acquainted with the history of the movement she professes to chronicle, that she forgets that her wicked merchant could not have carried on the trade in negroes after 1807; while the measure of emancipation was carried out mainly through the influence of the little knot known as the "Clapham Sect," nearly all whose members were wealthy, and some of them great financiers. Wilberforce, Gisborne, Thornton, and Shore may surely be set off as realities against Mrs. Pitman's unreal Anthony Montague and Julius March.

*Dolores* derives all its interest from its heroine, who is imagined with a good deal of freshness and vigour as a child who would never reach maturity of mind, but also with a child's wild passionate longings, acute but short-lived sorrows, and above all, a child's desire for personal ease and comfort. The young lady, in perfect innocence, but with an unconscious eye to her own convenience throughout, manages to engage herself to three gentlemen successively, and to end by marrying the richest and most highly-placed of the three at the end. Mrs. Forrester's real skill consists not in putting forward such a trite notion as this with the pretext that it is new, but in making her readers acquit Dolores of mercenary motives all along, while yet indicating subtly enough that an unavowed love of all that makes life easy and luxurious prompts each choice that the young lady decides on, while seeming to herself to be swayed by entirely different motives. The author is less successful in striving to represent the club-talk of men, and to give her readers glimpses into Bohemia. The true Czech accent is unmistakable to accustomed ears, and it does not echo in her pages.

On the other hand, Mr. Hawley Smart, in his novel, *Two Kisses*, is a great deal more life-like in reproducing the conversation of men with one another, and his heroines are much less conventional lay-figures than Mrs. Forrester's heroes. But he is not nearly so careful a writer, and his style is slipshod to the last degree. Further, not content with the traditional errors of punctuation which printers have pretty well agreed among themselves to keep up for the exasperation of authors and the bewilderment of readers, he has invented a further device of his own, which entitles *Two Kisses* to rank after Daniel's *Rural Sports* and *Martin Chuzzlewit* as the worst punctuated book in the English language. Someone has told him that sentences ought to be short, and the way he has hit on to attain this end is not by writing them short, but by clapping in a full stop every here and there, and beginning the next member of the paragraph, albeit unintelligible by itself, with a capital letter as a fresh start. The book swarms with misprints besides, or, at all events, with mistakes which it is charitable to ascribe to the "chapel;" but we think Mr. Smart must undertake the responsibility of such words as "mysogonist" and "cisco." If there were such a vocable as the former, it would probably mean a "begetter of defilement," but we give up the latter. As regards the story of the book, which is shadowed out in the title, it belongs to the

class of incident out of which vaudevilles and farces are usually constructed. A newly-married husband and wife become convinced of each other's unfaithfulness by hearing in the one case, and seeing in the other, that a kiss has been given each by a supposed lover, and the clearing up of the estrangement thus caused makes the ending of the tale. But this is a mere peg on which to hang a novel of society belonging to the type of which Major Whyte Melville's *Digby Grand* is perhaps the best known example, and a very fairly readable one of its kind.

*Restless Human Hearts* propounds an opinion in its first chapter in the following terms:—

"What an enormous amount of verbiage, then, must there be in a book of a thousand pages! Say that it took one hundred pages to give a fair description of the one original thought which prompted the author to commence, then there remain nine hundred pages, of thirty lines a page, and seven words a line, giving a total of one hundred and eighty-nine thousand waste words."

*Restless Human Hearts* consists of nine hundred and eight pages, and if we must thus deduct ninety-two from the ideal sum of one thousand, yet we may take an equal number from the other ideal of one hundred, so that the ultimate quotient of trash is very much what Mr. Jefferies indicates. We leave him to work out the sum at his leisure, merely observing that there are only twenty-five lines in each of his pages, so that he is entitled to any mitigation of judgment based on the reduction in quantity.

R. F. LITLEDAL.

#### CURRENT LITERATURE.

*Mountain Warfare, illustrated by the Campaign of 1799 in Switzerland.* By Major-General Shadwell, C.B. (H. S. King & Co.) This is just one of those books of which it is impossible to speak without respect for the author's purpose, though it is not so possible to predict that he will succeed in it. It is true, indeed, that there is no scientific account to be found in English of the greatest of modern mountain campaigns. But, as the Archduke Charles's narrative in its French dress, and that of Jomini, must be at the service of the military students chiefly addressed (who, indeed, as the author says, will readily recognise many passages from their works), so it can hardly be hoped that the subject will be found by them to be clothed with any great charm of novelty. And, on the other hand, those "lovers of Switzerland and its mountains, apart from military men," to whom General Shadwell partly dedicates what he believes to be a narrative "concise, yet critical," will, we fear, hardly allow the strict justice of that description of the substantial octavo volume of some 300 pages that is before us, or take it in their knapsacks when they do the Furca on foot. Nevertheless, when these drawbacks have been mentioned, it is but the barest justice to say that General Shadwell has accomplished his self-imposed task in a thoroughly conscientious spirit. He has determined to tell his countrymen the complete story of the extraordinary struggle in which were concerned leaders so famous as the Archduke Charles, Suwarow, Soult, Masséna, Lecourbe (the greatest commander in mountain operations of the last century), with a host of such minor generals as the rough Republican Humbert, who had given our own militia their Castlebar defeat very shortly before he was heard of near Zürich, and Hotze, the only Austrian commander under the Archduke who showed any original talent: and he certainly sets to work in

the proper manner. He has found in that valuable old military periodical, *La Revue Suisse Militaire*, by far the best account yet written of the campaign, it being in fact based on the two excellent histories already mentioned, but compared also carefully with the memoirs of Soult and Masséna, and worked into an harmonious narrative with the aid of the practical military judgment and local knowledge of General Dufour, the chief soldier Switzerland has produced during the long peace she has enjoyed since the First Empire vanished. It is, moreover, admirably illustrated by the necessary maps, and rendered in good plain English, such as the lay reader may find more to his taste than a more technically constructed work would be. Beyond the preface, the teaching involved must be got at chiefly in the comments left, by General Dufour apparently, in the course of his narrative. In particular, the lesson expressed by the author at the beginning, in Lecourbe's own words, "It is in the valleys that the mountains must be defended; though this reflection will surprise those who have never made war in mountains," is perfectly illustrated at many points by the story of that general's marvellous exploits, and of the faults committed by his adversaries. Lecourbe, however, seems to have worked at this problem for himself by his own experience. At the commencement of the contest it is clear that neither side recognised the proper principles. Indeed, the Austrians almost throughout acted on the erroneous plan of trying to cover long chains of heights by watching every passage; while of French strategy, as first designed, Napoleon himself has said: "The campaign was planned at Paris by men who had no real knowledge of war. Mountains depend on the plains, and have no more influence in commanding the plains than the position they afford for guns." How Lecourbe discovered for himself a sounder mode of action, and the extraordinary successes he reaped over equal or superior forces by its means, may be read with profit in General Shadwell's version; though the non-professional reader may possibly be more interested by that part of his volume which treats of the romantic but rather over-rated achievement of Suwarow in carrying his rude Muscovites out of the Italian plains across the Alps, in the vain attempt to join their Austrian allies, who had been forced off from their posts without being able to await his promised succour. A very interesting anonymous account of this strange military adventure, by one of the Russian staff concerned, is added; and, with the Swiss commentary on it, will give the student a perfect view of the whole subject. Finally, the volume is, if not completed in the strictest sense (since the special subject of the 1799 operations is properly a distinct one), still enriched by the addition of a translation of an account of the famous "Campaign of the Duc de Rohan in the Valtelline in 1635," from the pen of General Dufour, which is not merely a memoir interesting in itself, but the more so here, as proving that a century and a half before Lecourbe's exploits another Frenchman of ability put into practice, in the same country, with like success, the same principles of acting boldly and with concentrated forces, which, indeed, are true for all time as far as mountain warfare is concerned. With the author we would hope that the many British officers who have before them the possibility of some day sharing in a struggle for the mountain ranges that guard our Indian frontier, may make themselves acquainted with the theory of this part of their craft as illustrated by Lecourbe, and taught in this volume.

*Minor Tactics.* By Captain C. Clery, Professor of Tactics, Royal Military College, Sandhurst. (H. S. King & Co.) The object of this handbook is sufficiently explained by the motto on the title-page, taken from the words of Sir Charles Napier. That great general and acute observer, in regretting that young men on joining their regiments have "all the temptations in the world to pleasure, none to study," adds the significant

warning: "They may some day find themselves compromised on service from want of knowledge, not of talent"—a true saying no doubt, at any rate as applied to those of his own arm in his own time. There have been great changes since then, however. The system of competitive examination—from which not many years since everything was hoped, as much is now feared—has been of late applied even to those modest entrance commissions into the line which were formerly left to be distributed at the pleasure of a Military Secretary. And after competition, according to the existing system—we state this with diffidence, for our military authorities make such frequent changes that it is hardly safe to speak of any system as having a present existence—they, or at least many of them, are duly entered at Sandhurst as sub-lieutenants to undergo a course of theoretical instruction in military subjects before being transferred to their various regiments. The plan is but experimental, a fact which must make it all the more difficult to lay out a thorough course of instruction, and the more creditable, therefore, to a professor who, like Captain Clery, has applied himself with diligence to bring into his college course of lectures not merely the whole theory of the subject confided to his teaching, but varied practical examples to illustrate that theory at every point. For such a course of lectures has formed the substantial octavo before us. Its chapters appear to have been delivered in the way of actual instruction to the young officers at the College; and they are now published avowedly for the benefit of others who miss the advantage of the teaching there given. There is much well-chosen reading in them for all military students, and indeed for all amateurs of military art; for the dry bones of theory, which of necessity form the groundwork of each, are well clothed by the instances already referred to as carefully brought together by way of illustration. Even that more difficult personage to reach, the general reader, may possibly be interested at finding how history repeats itself in the minutest incidents of war, as in great political events. Thus, to take one of many sets of examples, Captain Clery reminds us that the sacrifice of General Bredow's cavalry brigade at Mars-la-Tour, and later in the day that of the 1st Dragoons of the Prussian Guard, to save the 3rd and 10th Corps respectively from French attacks which the infantry were unable to meet, find their counterpart in Napoleon's desperate use of Bessières' horsemen on that bloody day of Essling (so Captain Clery calls it with the French, the victors Aspern) sixty years before, when the fine strategy of the Archduke Charles inflicted on Napoleon his first defeat. Of such affairs the author well remarks, as a general conclusion from these and various other examples—

"In all these engagements the attacking cavalry suffered great loss, and their success only amounted to checking the enemy, and never to seriously disorganising the infantry opposed to them. But all attempts to replace infantry by cavalry must have similar results, as the true use of the latter is as an auxiliary, and not as a substitute for the former."

We have quoted this summary not only as a fair specimen of the author's reasoning, but because it will show the reader that he has decided convictions of his own to offer. The Prussians notoriously are still rather divided on this very point. But we believe that Captain Clery speaks with perfect truth on it; and we are only surprised that he does not fortify his opinion by a reference to the well-known fact that improvements in firearms, and especially the general use of the breech-loader, seem to have finally determined any supposed equality entirely against the more brilliant but less powerful arm. This is not however, it must be plainly said, the only part of the work where the author, despite much display of painstaking industry, comes short of realising the full practical weight of the lessons of the late war. We doubt whether his artillery examples, drawn from the battles of Frederick and Napoleon, can

have much serious teaching for the modern student of the tactics of that arm. In fact, the whole book, though tolerably readable and full of instructive matter, appears to us to fail in its special object, and would form rather a useful work of reference on detailed points in military history, than a practical guide for instruction in tactics, viewing the subject as one apart from the history of the different arms concerned. With this exception as to its general purpose we may fairly commend it as a conscientious if not brilliant work.

In the reprints of "A Song of Italy" and of the "Ode on the Proclamation of the French Republic," which form the bulk of Mr. Swinburne's recently issued *Songs of Two Nations* (Chatto & Windus), we have not detected any material alterations. Of the merit of these poems this is not the time to speak, else much were to be said, especially of the rhythmical structure of the "Song of Italy." Certainly Italomania and eleutheromania have never yet had the godsend of such musical utterance, and in the opportunity of separating the manner of deliverance from the matter delivered, one enjoys a real critical luxury. Whether these remarks extend to the sonnets entitled "Dirae," which complete the volume, is a more doubtful question, and Mr. Swinburne himself seems to have recognised this by appending an "Apologia" to prove that he does well to be angry. For ourselves, we boast the possession of a quite infinite tolerance for any sentiments whatsoever, if they be poetically expressed. But we cannot help remembering that, even in the good old days when it was thought comely and decorous to grub up the corpses of political foes for the benefit of the gibbet and the dunghill, the execution of this savoury office was usually left to the hangman, and was not undertaken by great poets. Mr. Swinburne has himself very happily and justly censured a contemporary poet for playing the Athanasius of democracy; is it not a pity that he should take up the companion-rôle of its Ernulphus? Yet after all it is hard to quarrel with any motive which gives us such verses as these (the introduction to this volume):—

"I saw the double-featured statue stand  
Of Memnon or of Janus, half with night  
Veiled and fast-bound with iron; half with light  
Crowned, holding all men's future in his hand.  
"And all the old westward face of time grown grey  
Was writ with cursing and inscribed for death,  
But on the face that met the morning's breath  
Fear died of hope as darkness dies of day."

*Fairy Tales, Legends, and Romances illustrating Shakespeare and other Early English Writers.* To which are prefixed two preliminary Dissertations (1) on Pigmies; (2) on Fairies. By Joseph Ritson. (F. and W. Kerslake.) We are very glad to have a reprint of Ritson's *Fairy Tales*, a very scarce book, and one which contains what was, at the period of its publication, a singularly valuable amount of information; and we are grateful to Mr. W. C. Hazlitt for having, to all appearance, reprinted it exactly as he found it, without adding any remarks of his own. We are the more thankful for this mercy because he states in his preface that "the present republication forms a union of the two [works of Ritson and Halliwell] with certain additions and corrections." The work by Mr. Halliwell incorporated into the present volume is his *Illustrations of the Fairy Mythology of a Midsummer Night's Dream*, published some thirty years ago by a learned society, and therefore inaccessible to most readers. It also we are glad to have in a handy shape, though the price of the volume (12s.) seems high for a mere reprint. Of what science has done, since Ritson's and Halliwell's books first appeared, to elucidate the subjects with which they deal Mr. Hazlitt takes absolutely no notice.

*Nursery Rhymes and Nursery Tales of England.* Collected by James Orchard Halliwell. (F. Warne and Co.) Mr. Halliwell's collections of Nursery

Rhymes and Nursery Tales are too well known to require any special comment on their joint appearance in the reprint now before us. It will be welcomed by many students who have found a difficulty in procuring the previous editions. It has two grave faults, being published without a date of imprint and without the presence of an index, except an "Index of First Lines to Nursery Rhymes." As to the results of modern research, they are never once mentioned from the title-page to the closing line. But the stories and songs are in themselves of high value, and may be profitably studied without reference to the old-fashioned comments by which they are attended.

AGRICULTURISTS will feel bitterly disappointed when they discover that the new edition of Morton's *Cyclopædia of Agriculture* is only a cheaper reprint of the old edition, issued originally a quarter of a century ago. The last twenty-five years have worked such changes in our agricultural system that the book is now quite out of date and useless. The opening essay by Mr. Wren-Hoskyns gives a curious picture of the farming of a quarter of a century ago, and is well worth reading.

THE *Annual Register* for 1874 (Rivingtons), which has lately reached us, is in no respect inferior to its predecessors in the care and accuracy employed upon its compilation. The nature of its contents is too well known to require further notice here, so we need only recommend the volume as a work of reference the value of which increases every year after its issue. EDITOR.

#### NOTES AND NEWS.

It is well known that Lord Braybrooke's edition of Pepys's Diary does not contain anything like a complete transcript of the original MS. in Magdalene College, Cambridge, although large additions were made to the different issues. Pepys's numerous admirers will therefore be glad to learn that they may expect soon to have in their hands a complete edition of the Diary. Mr. Mynors Bright, the Bursar of the college, has been engaged for about eight years in deciphering the MS., and having completed his work he is now about to publish it. We have examined one of the volumes, and find that there is about one-third of additional matter not printed in the last edition, and much of this is of more interest than what is printed. Moreover, in this one volume about 140 errors have been corrected in the printed text, and many of these are glaring mistakes, the correction of which is of importance to the sense of the passages in which they occur. We understand that this new edition is very shortly to be issued by Messrs. Bickers and Son in a handsome library form, with numerous portraits. Probably several of the entries will have to be left out as too indecent for publication, but we hope that in all cases stars will be introduced to show where any passage has been omitted.

DR. HÜBNER, of Berlin, who has so ably edited the *Roman Inscriptions of Britain*, a work reviewed some time ago in the ACADEMY by Mr. Wordsworth, is to publish shortly the *Post-Roman Inscriptions of Wales and Cornwall*. He is to be assisted by Mr. Rhys, who has made them a special study, and personally examined nearly all of them.

MESSRS. LONGMANS announce for publication in April Dr. Forbes's *Two Years in Fiji*, Watts's *Sniodlan*, Malletson's *The Native States of India*, D'Aubigné's *Reformation in the Time of Calvin*, Vol. VI., and Irving's *Short Manual of Heat*. The new volume of Mill's *Dissertations* will appear in May.

MR. RUSKIN has just published the first part of "*Mornings in Florence*:" being simple studies of Christian Art for English travellers," on Santa Croce; and the first part of "*Proserpina*:" Studies of Wayside Flowers, while the air was yet pure

among the Alps, and in the Scotland and England which my father knew." The title-page of the latter bears the appropriate motto—

"Oh—Proserpina!  
For the flowers now, which, frightened, thou let'st fall  
From Dis's waggon."

MR. WILLIAM MORRIS and Mr. Eiríkr Magnússon have a volume of translations from the Icelandic in the press, comprising, among other things, versions of the *Gunnlaugs Saga Orms-tungu*, the *Friðþjófs saga*, and the very curious *Hróa þáttur heimiska* or Story of Hróa the Fool. A new volume of poems may also be expected before very long from Mr. Morris.

MR. FLEAY writes to us to point out that the theory with regard to Shakspeare's Sonnets propounded by Dr. Goedke, and noticed by us in our issue of March 27, is almost identical with that published by Mr. Samuel Neil in 1861. Yet the later critic has not so much as mentioned his predecessor.

THE great majority of the papers in Dr. Russell and Mr. Prendergast's *Calendar of State Papers relating to Ireland, James I., 1608-1610*, published this week, are concerned with the province of Ulster. The transactions which followed the flight of the Earls of Tyrone and Tyrconnell; the new relations of the native population of the northern counties to the Crown of England involved in that momentous event; the consequent resolve of the Government to take advantage of the occasion for the purpose of effecting a new settlement of the province; the legal procedures instituted with this view; and the preparatory enquiries, investigations of tenure and title, measurements, surveys, and other preliminaries of the settlement—may all be studied in the very full abstracts given in this volume of the original records of those memorable years. These records are more than ordinarily complete, and exhibit fewer notable deficiencies than those of the previous years of the reign of James I. The artful precautions adopted for the transmission of secret intelligence from Rome to Robert Cecil, Earl of Salisbury, regarding the proceedings of Tyrone, are very curiously illustrated. Among other documents of such a nature calendared is one entitled "Advertisements from Rome," the main subject of which is an account of the ceremonial of a canonisation there, written with all the enthusiasm of a devout Catholic, conveying news regarding the various religious orders, enclosing a packet of "Agnus Deis," and apologising for not forwarding a greater number, and sending the commendation of Father Parsons. And yet this letter, with all its parade of Catholic piety and all its details of Catholic gossip, is but a skilfully devised report of Salisbury's agent, giving incidentally an account of the doings of Tyrone and his friends at Rome. Salisbury's own endorsement of the letter describes it as "written with some clauses to disguise the affection of the intelligence."

AMONG the autographs disposed of during a three days' sale, terminating on the 2nd inst., by Messrs. Sotheby, Wilkinson and Hodge, were two portfolios containing specimens of 120 distinguished characters connected with the United States, which realised 31l. Two pages from a note-book of Lord Chancellor Bacon, headed

"Elegancies, Miscellany, Apr. 22, 1605,

"All art, not hart,

After separation reparation,"

sold for sixteen shillings. A letter of Richard Baxter referring to a controversy with Lawson, subscribed "Yours very darke and weake fellow servant," sold for 10l. 10s. A letter of Calvin, in Latin, fetched 7l., while one of his successor in Geneva, Theodore Beza, fetched 3l. 14s. A written refusal of an invitation to dinner by John Braham, the great vocalist and composer, was bought for 1l. 6s.—a friendly invitation from the author of *Religio Medici*, 2l. An interesting letter from Bishop Burnet to Dr. Fall, Precentor

of York, dated April 21, 1698, wherein he says that the Pretender's Court "is now as much despised, and as openly, as you and I knew it admired, but there is a spirit of open impiety and unnatural lust raging there without any reserve," 2l. 4s. Two letters of Robert Burns, 5l.; Caroline, Queen of Naples, to Lord Nelson, referring to the loss of her sister Marie Antoinette, 1l. 14s.; Isaac Casaubon, dated March, 1608, 13s.; Charles Cats, the Dutch theologian, written from London June 25, 1650, alluding to the return of Cromwell from Ireland, &c., 2l.; Charles I. to Prince Rupert, dated Ruperry, July 26, 1645, 7l.; several letters of Charles II., from 1l. 11s. to 2l. 6s. each; Christina Queen of Sweden, "A mon Cousin Monsieur le Duc de Crequy," from Rome, Nov. 10, 1652, 1l. 13s.; two letters of S. T. Coleridge, 1l. 6s. and 1l. 1s.; George Crabbe, 2l. 10s.; a scientific letter of René Descartes, dated Utrecht, April 1635, 3l. 10s.; Dr. Philip Doddridge, 15s.; Lords Eldon and Elgin, 1l. each; two Privy Council Orders signed by Elizabeth, Howard Earl of Nottingham, Lord Chancellor Egerton, Lord Buckhurst, Robert Dudley, and others, 2l. 18s.; Flaxman, the sculptor, to Dawson Turner, November, 1824, 2l. 2s.; a characteristic letter from Sam. Foote to Garrick, August, 1760, wherein he says, "My dear Sir, You and I are a couple of Buckets, whilst you are raising the reputation of Shakspeare, I am endeavouring to sink it, and for this purpose, I shall give next Monday the Tragedy of Hamlet," asking the loan of the Ghost's armour, 5l.; a letter of Garrick to George Colman, 3l. 8s.; another specimen, 1l. 7s.; a long letter of the Poet Gray to Brown, President of Pembroke Hall, Cambridge, in October 1761, in which he gives a list of his furniture, papers, &c., forwarded to the college, and adds, "We are all much out of countenance about this pension, I dare not see Delaval any more, and expect to hear Mason has taken laudanum, 5l."

At the annual public sitting of the French Association for the encouragement of Greek studies, the ordinary prize was divided between M. Sathas for his publication of the text of Michael Psellus' *Byzantine History*, and M. Petit de Julleville, author of a *History of Greece under the Roman Domination*. The Zographos prize was likewise divided between M. Miliarakis, for his book on the Cyclades, and M. Margaritis for his works on the history of Macedonia.

SEVERAL interesting papers were read at the late annual meeting in Paris of delegates of the learned societies. M. Capmas, of Dijon, announced that he had discovered at a sale of old furniture in a remote part of Burgundy, a MS. containing a complete copy of the Letters of M<sup>me</sup>. de Sévigné, of which the Gros-Bois MS. used by MM. Régner and Monmerqué seems to be only a very imperfect reproduction. This discovery will, it is believed, necessitate a new edition of the Letters. M. Combes, of Bordeaux, read a study on two unpublished letters of our Queen Elizabeth to Henry IV. of France, in which the Queen endeavours to dissuade the King of Navarre from embracing the Catholic faith; and M. Bagnenault announced the discovery in the Orleans library, of a MS. containing the despatches of Mazarin to the Marquis de Fontenay, French Ambassador at Naples in 1647-8. These despatches, which will be edited by MM. Loiseleur and Bagnenault, throw new light on the policy of Mazarin with regard to the expedition of the Duc de Guise against Naples.

AMONG the books to be published in Paris in the course of the present month are the fifth volume of M. P. Lanfrey's *History of Napoleon I.*, and the first volume of the posthumous and unpublished *Memoirs* of Odilon Barrot.

OUR esteemed correspondent in Paris, M. Gabriel Monod, will publish on January 1, 1876, the first part of an *Historical Review*. It is to appear quarterly, and will consist of from 1,000 to 1,300 pages a year, containing original documents and correspondence from all countries,

together with a bibliography which will keep the reader of the *Revue* informed of the historical movement throughout the literary world. MM. L. Renier, Duruy, Fustel de Coulanges, Taine, Thurot, G. Paris, R. Reuss, and other distinguished writers, have already promised their co-operation. The annual subscription will be 30 fr., and intending subscribers may send their names to the Editor, 76 rue d'Assas, Paris. We have great pleasure in calling the attention of our readers to this new review, which promises to be of great value to all who are interested in historical research.

Det nittende Aarhundrede for April contains a very able and interesting monograph on Giordano Bruno, by Professor H. Bröchner. Viktor Rydberg continues his "Roman Emperors in Marble," and Paul Heyse contributes a pretty little novelette called the "Empress of Spinetta." Eduard Brandes gives a minute account of "A Turning Point in the History of the Danish Theatre," the confusions and bitternesses that led to the resignation of the great actor Høedt in December, 1857, and from which dates, in the writer's opinion, the period of absolute decay of the Danish stage. The article is clever, but takes altogether too pessimist a view of the present position.

THE Norwegian poet, Jürgen Moe, author of some of the most delicate and perfect lyrics in the language, and fellow-worker with P. C. Asbjørnsen in the labour of collecting the "Norse Folk Tales," is spoken of as likely to be the next Bishop of Christianssand, a diocese just vacant by the death of the last prelate. The see has been held by a poet before, namely, by Johan Storm Munch, who died in 1823.

ON April 2 last was Hans Christian Andersen's seventieth birthday. We understand that preparations had been made for extensive festivities both at Copenhagen and at Odense, the poet's birth-place, of which we hope to be able to give full particulars next week. Andersen's health appears to be in great measure restored.

THE so-called "William's Tower," at Dillenburg, intended as a memorial in honour of William the Silent of Orange, who was born in the town, is to be opened with great state on June 29.

THE Empress Augusta has headed the list of subscriptions for the establishment of a hall for students attending the University of Berlin with a donation of 3,000 mark (150*l.*).

THE German Imperial Admiralty has brought out, under the editorship of one of its hydrographers, Dr. G. Neumayer, a "Guide," or "Code of General Instructions for efficiently conducting scientific observations in foreign regions." The work is divided into twenty-eight separate parts, and while it undertakes to teach ordinary travellers how to use their senses to the best advantage, it points out how they may make their observations conducive to the benefit of science generally, and of the scientific requirements of the German Marine in particular. The work, under the unostentatious title of a manual, is in fact a complete encyclopædia of human knowledge, for the compilation of which some of the very highest authorities in Germany have supplied the materials.

It is now currently reported that Professor Waitz has accepted the invitation of the Imperial Government to migrate from Göttingen to Berlin, in order that he may assume the chief direction of the *Monumenta Germaniæ*, which has been offered to him at a salary of 6,000 Thl. He will have as his associates in the labour of completing this important national work, Dr. Pertz of Berlin, Dr. Euler of Frankfurt-on-the-Maine, Herr Tikel of Vienna, Herr Stumpf-Brentano of Innsbruck, Dr. Hegel of Erlangen, Professor Mommsen of Berlin, and Herr von Giesebrecht of Munich. The ninth place at the board of management, which became vacant by the death of Dr. Blume, of Bonn, has not yet been filled.

WE have received *A Treatise on Arithmetic*, by J. Hamblin Smith, M.A., third edition (Rivingtons); *Life in Nature*, by James Hinton, second edition (Smith, Elder & Co.); Von Cotta's *Development-Law of the Earth* trans. R. R. Noel (Williams & Norgate); *The Decline of Turkey, financially and politically*, by J. Lewis Farley, second edition (the author); *Lecture on the Tendency of Trades Unionism*, by Peter Graham, Esq. (Stanford); *A Few Words on Vivicsection* (Williams & Norgate); *Am Sarge und Grabe des D. th. Constantin von Tischendorf* (Leipzig: Hinrichs); *The Dramatic Works of William Shakespeare*, ed. S. W. Singer, Vol. V. (Bell); *Events to be Remembered in the History of England*, by Charles Selby (Lockwood); *Results of the "Expostulation" of the Right Hon. W. E. Gladstone (King)*; *A Letter addressed to the Duke of Norfolk*, by J. H. Newman, D.D. (Pickering); *Twenty-First Annual Report of the Brighton and Sussex Natural History Society* (Brighton: Fleet & Bishop); *Mackeson's Guide to the Churches of London for 1875* (Metzler); *A Few Words about Bearing-Reins*, by E. F. Flower (Ridgway).

THE following Parliamentary Papers have lately been published:—Correspondence with British Agents abroad, and Reports from Naval Officers, relative to the East African Slave Trade (price 1*s.* 7*d.*); Appendix to the Second and Final Report of the Commissioners appointed to enquire into the working of the Master and Servant Act, 1867, and Criminal Law Amendment Act, &c. (price 1*s.* 4*d.*); Return of the Number, Names, and present Residences of Clergymen in the Irish Church, who have commuted under the Irish Church Act (price 4*d.*); Correspondence relative to the Kirwee Booty (price 8*d.*); Return of Fee Simple Land exposed for sale in the Landed Estates Court, Ireland; Return of the Cost of the several Colonies of the British Empire from 1869 to 1873; Army (Manufacturing Establishments) Return (price 2*s.* 2*d.*); Army Estimates of Effective and Non-effective Services for 1875 to 1876 (price 2*s.*); Memoranda by Colonel Pasley, R.E., explanatory of vote No. 11 (relating to dockyard and breakwater extensions) of the Navy Estimates, with plans (price 2*s.* 4*d.*); Papers relating to the Emancipation of the Negroes of Puerto Rico (price 4*d.*); Thirty-sixth Report on Prisons in Scotland (price 10*d.*); Report on the Colony of Assunguy (price 10*d.*).

IN *Blackwood* the gracious and fantastic history of Alice Lorraine ends happily with the discovery that Agasicles, the Carian astrologer, had discovered how to make artificial opals; six of his collection are sold for 65,000*l.*, and the family gets out of all difficulties. "In a Studio" contains a great many unsifted anecdotes from Pliny and elsewhere about the prices of ancient works of art, and an ingenious suggestion that the Clytie is a portrait of Poppaea, who is known to have been modest in manner, and was slain by her beloved as Clytie was slain by Apollo, whom Nero claimed as his father.

IN the *Cornhill Magazine* there is an interesting and tantalising article on the cost of living. The writer shows that the things which have got cheaper, like travelling and grocery, represent as large a proportion of expenditure as those which, like meat and house rent, have got dearer; but he does not allow for the rapid growth of wants which are conventional, not optional. The editor's most interesting article on William Hazlitt is a little disfigured by an assumption which runs all through it, that he ought to have done more, which means that he could have done more. In mortifying his eccentricities he would have mortified his talent, though he might have improved his character and his chance of happiness.

IN *Macmillan's Magazine* Mr. Freeman discusses Mr. Parker's theories about the ancient fortification on the Palatine, &c., and the questions raised by

the substructions discovered in the Coliseum: he tells us that the Goths turned the amphitheatre at Spoleto into a fortress, "not by making subterranean walls, but by blocking up its arches," which is rather an odd rendering of *siatōne*.

Principal Shairp defends Keble's estimate of Milton against Mr. Pattison, by pointing out reserves which Keble would certainly have made; and Mr. Hullah informs us that Macchiavelli was the author whom Sir Arthur Helps quoted most often, and with most sympathy.

FROM an article on the Gilded Age in the *Revue des Deux Mondes* for March 15 we learn that Mr. Hepworth Dixon's talent is distinguished by elevation of view, exquisite penetration, a charm full of *finesse*; from an article on the last revolution in Buenos Ayres, that most of the respectable natives were on Mitre's side, but that the foreign majority in Buenos Ayres itself compelled them to abandon the capital, after which the insurrection was hopeless. In the number for April there is an article on the abortive attempts which have been made since 1872 to bring back the trade of the Sahara to its old route through Algiers; since the conquest it has diverged to Tunis and Morocco, both of which markets are occupied by English or Spanish goods, to the exclusion of French.

IN the *Fortnightly Review* Professor Clifford's article on the First and the Last Catastrophe is less exciting than its title. Most of it is taken up with explanations of the gaseous and fluid states of matter, and of what we know of molecules, which are sufficiently clear to enable an audience to share his civil contempt for anybody of less scientific eminence than Dr. Clerk Maxwell, who presumes to draw theistic inferences from the presumable uniformity of the molecules of oxygen or the limits of geological time. J. C. Morison complains that Mr. Pattison fails to enable us to understand Casaubon's rank and services as a scholar; but is otherwise eulogistical.

IN the *Contemporary Review* E. H. Baverstock gives a *précis* of Maimbourg's forgotten and somewhat obsolete arguments against Papal Infallibility. Professor Whitney's article "Are Languages Institutions?" is rather at cross-purposes with his opponents; he is a clever man, has a plausible though perhaps a premature theory of how human language began when sign-making by instinct became sign-making by intention; from the vantage ground of this theory he criticises the speculations which European philologists pursue, for the most part rather *in paripetron*, and holds them up to the condemnation of American common sense. Naturally this method raises him rather disproportionately in the eyes of his own public, and makes his opponents rather disproportionately angry. Mr. St. George Mivart's paper on Instinct and Reason is an ingenious series of appeals from Mr. Herbert Spencer to Messrs. Tylor and G. H. Lewes, otherwise chiefly remarkable for the reiteration of the curious paradox that the gulf between rational and irrational is harder to pass than that between organic and inorganic.

IN *Fraser's Magazine* Mr. Carlyle discusses the portraits of Knox with the following results:—The Torphichen portrait is clearly akin to that in the first edition of Beza's *Icones* in 1580; so probably is that by Hondius published by Van Heiden in 1602; while the portrait in Goulart's translation of Beza in 1581 is clearly Tyndall inserted by mistake. He decides in favour of what is called the Somerville portrait, which he thinks is a copy of Kneller's time, or later, of a valuable original which may have been by Porbus, who is known to have painted Buchanan about 1565. Between the discussion of the portraits which he rejects, and of that which he accepts, there is a fragmentary life of Knox.

"A German" writes to explain that the hideous shabbiness of German home life, as described in *Fraser*, is due to the fact that the literary, professional, and official class in Germany is much larger and poorer than the analogous class in

England; "one might even say, on an average, that a German holding the social position and having the mental culture of a Queen's Counsel or an Oxford Professor possesses the pecuniary means of a Manchester workman."

In the "Secret Papers of the Empire" we are reminded of the abject way in which Zumpt and Ritschl flattered the author of the *Vie de César*.

#### NOTES OF TRAVEL.

THE chapters in the book, containing reprints of geographical and ethnological papers, which the Geographical Society is printing, at its own expense, for the use of the Arctic Expedition, will be as follows:—The first chapter, by Dr. Robert Brown, on the physical structure of Greenland, contains nine sections on the Greenland coast-line, on the interior of Greenland, on Greenland glaciers and sea ice, on the action of sea ice, on the rise and fall of the Greenland coast, on the application of facts regarding Arctic ice-action as explanatory of glaciation and other ice-remains in Britain, on the formation of fiords, on the northern termination of Greenland, and on the debateable points regarding the physical structure of Greenland. Then follow papers on the best means of reaching the North Pole, by Admiral Wrangell; on the discoveries of Dr. Kane, by Dr. Rink; and on the Arctic current around Greenland, by the Danish Admiral Tomminger. Admiral Collinson contributes four valuable papers on the Russian explorations west of the river Kolyma, on the exploration of the Polar Sea between Point Barrow and the river Mackenzie, on the state of the ice along the coasts of Siberia and Arctic America, and on Behring's Strait. The ethnological portion of the book comprises four papers on the Greenland Eskimos, by Mr. Clements Markham; namely, on the origin and migrations of the Greenland Eskimo, on the Arctic Highlanders, the Eskimo language with classified vocabularies, and a list of names of places with meanings on the coasts of Greenland. There are also papers by Dr. Rink on the descent of the Eskimo, and by Dr. Simpson on the Western Eskimo, the Report of the Anthropological Institute, and a series of questions drawn up by members of its Council.

THE Havildar, who was sent into Central Asia on an exploring expedition, by the Superintendent of the Great Trigonometrical Survey, has returned to head quarters after completing an adventurous and very important journey. He has examined a portion of the course of the Oxus, where the river makes a great bend along the northern frontier of Badakshan, and has just supplied new geographical information of much value. The Havildar's work will not be reduced and ready for publication for some weeks.

WE regret to have to announce the death of that enterprising young missionary, Mr. Charles New, who fell a victim to the climate during an expedition into the interior of Africa from Mombasa. Mr. New made the first successful ascent of the equatorial snow mountain, Kilima-njaro. He was a careful observer and an energetic and courageous traveller, and his untimely end is much to be deplored.

THE death of the African explorer Karl Mauch is also announced.

THE surveyors of Palestine are now engaged in the south, which they expect to finish off before the summer. The winter has been one of unexampled severity, and field work was necessarily suspended for some time. As regards the collection of names, Lieutenant Conder reports that he has, up to the present, a list of nearly 3,000 in Arabic. The most important of the recent identifications proposed in his last letters is that of Bethabara, the place where John baptised. The word means simply the "House of the Crossing over," or Ford, and therefore might apply to many points in the course of the Jordan. The

place has generally been identified with Beth-nimrah, but Lieutenant Conder shows that this site is too far south, one condition being that Bethabara should be within a two days' journey of Cana in Galilee. Upwards of fifty fords of the Jordan have been found in the progress of the survey, only eight of which appear in the latest map. Among them, at a distance of twenty-five miles from Nazareth, is one called Makhadet Abára, the "Ford of the Crossing-over." It is described by Lieutenant Conder as one of the principal northern fords; the great road descending Wady Jálud on its northern side, and leading to Gilead and the south of the Hauran passes over it; the river bed is more open than at other places, and the steep banks of the upper valley further retired, leaving a broad space for the collection of the great crowd which followed John the Baptist. There are no traces of the ancient village on the spot, but then there are hardly any ruins, except of Christian times, in the Jordan valley. If the identification is accepted, another difficulty in Biblical topography will be removed. Lieutenant Conder thinks that the Bethabara of the Book of Judges must not be confounded with the Bethabara of the New Testament. The new number of the *Quarterly Statement* of the Palestine Fund, now in the press, contains his paper on this site. Among the other papers are an account of the German excavations in the Muristan, those of Mr. Henry Maudslay on Zion, showing the old scarp of the rock and the course of the first wall; the complete survey of Tell Jezer, where M. Clermont Ganneau discovered the boundary stones of Gezer; and a paper on a subject rarely touched upon, the mediæval topography of Palestine.

THE Russian *Golos* says that Government proposes to despatch during this spring four expeditions composed of civil engineers and naval officers, with the necessary complement of workmen, to survey the lakes, canals, and rivers which form the system of interior navigation in Russia. The first expedition will explore the Svir, Vytegra, and Kovgha rivers, the White Lake, the Szekana, and the course of the Volga between Rybinsk and Nijni-Novgorod. The second will examine the Kama and the Tchušovaya; while the other two will occupy themselves with the Don and Dnieper and their affluents.

M. MIKLUCHO MAKLAY, the Russian traveller, has returned to Singapore after a fifty days' tour in the interior of the Tabor country, in the Malay peninsula. The object of his journey was to make researches on the ethnology of certain semi-savage races in the mountains inland. The Rajah of the country gave M. Maklay a safe-conduct addressed to various chiefs through whose territory he would have to pass, and this facilitated his progress, which was made partly on foot and partly by boat. He has made several interesting discoveries respecting the manners, customs, and idiosyncrasies of this hitherto unknown race.

THE melancholy death of Mr. Margary and failure of the Yunnan expedition, as well as the frontier difficulties with Burma, have invested the intervening country between India and China with special interest at the present time. We are glad, therefore, to welcome a very useful map of this region in the April number of the *Geographical Magazine*, accompanied as it is by an article from the able pen of Colonel Yule. The Colonel says that he has seen nothing to modify his former opinion, that the prospective commercial advantages to be derived from free intercourse with Yunnan are not so great as many would have us believe, and that one must avoid expecting that the wealth of a vast and varied part of the earth's surface will commence to flow in a new direction simply because that part happens to be known by one name, China. To this we would add that, even were Western China tranquillised, it is doubtful whether it could develop a brisk

export trade. Even at Shanghai (as appears from the most recent consular report) trade is paralysed by irregular and excessive taxation and by the want of cheap and speedy means of transit. How much more would this not prove to be the case in a province so far removed from the central seat of government as Yunnan?

OTHER articles in the same periodical are an interesting paper on Beccari's travels in the East Indies; a practical series of hints respecting the noting of unknown rocks and new dangers at sea, from the pen of an old Indian Navy officer; an obituary notice of the late Sir Henry Kellett, K.C.B.; and the usual allowance of reviews of books and maps, among which will be found a paragraph devoted to a critical dissection of the now notorious *Cabinet Atlas* of Messrs. Johnston.

AT the meeting of the Royal Colonial Institute, held on the 16th ult., a paper was read by Mr. Michie, Agent-General of Victoria, recommending the occupation of New Guinea by the British Government. His argument was supported by Captain Moresby, who had just returned from the exploration of the Eastern Coast, and who spoke favourably of the climate and of the natives, whom he described as an amiable race disposed to trade with Europeans. Gold had been discovered in the island by some of his party.

A VERY rich bed of iron ore has been discovered in Nordland, in the Arctic part of Norway. The ore, which is what is called blood-stone, gives from 60 to 67 per cent. of iron, and is free from phosphorus and sulphur. It is expected that this new bed will produce quite as much and as good metal as the famous mines of Dannemora, in Sweden; and the fact that it lies only a Norse mile from the little sea-port of Bodö, a haven which is never frozen over, makes it of great commercial importance. A Swedish speculator has already bought the right of working the mines.

COLONEL IVANOF has made a successful march from the fort of Petro-Alexandrovsk on the Oxus to Kunia-Urgenj and back, with the object of making a display of force, and, if necessary, repressing the aggressive movements of the nomad Turkomans, who have refused to obey the Khan of Khiva, have harassed his subjects, obstructed caravans, and made themselves exceedingly obnoxious for some time past. Colonel Ivanof's little force was composed of seven companies of infantry, two and a half sotnias of Cossacks, and eight pieces of artillery. He crossed the Oxus near Khojeili, the governor of the town having provided him with means of transport, and passed in succession several of the Turkoman settlements, the chiefs of which in many cases came to proffer their formal submission, the Yomuds being the only ones to hold aloof. A recent telegram from Tashkend announces the return of Colonel Ivanof to Petro-Alexandrovsk, after a satisfactory tour. The health of the troops had been good, though forty degrees of frost had been experienced.

A TELEGRAM has been received at Berlin by the Germano-African Society announcing the safe arrival at Loanda of Captain von Homeyer, who is reported to have started for the interior on February 11, and to have been well received at every station which he had visited. Captain Homeyer, who is chief director of the Second German Expedition to the Congo, and who is specially distinguished as an ornithologist, has obtained from the German Emperor a three years' furlough from his regiment (one of the Silesian Fusilier Guards), in order that he might devote himself thoroughly to the duties which he undertook last year, on behalf of the Germano-African Society, to make a scientific examination of the districts on the Congo which they were desirous of colonising. Another German officer, Lieutenant Stumm—who, as has been already noticed in our own papers, was the only foreigner allowed to take an active part in the Khiva Expedition of

General von Kauffmann, on whose staff he served through the whole campaign—has just brought out at Berlin a narrative of his personal experiences of life in Central Asia. The book is in the form of a journal, but Lieutenant Stumm is at present engaged in writing a larger work, in which he proposes to give the natural history of the interesting districts which he had the singular good fortune of being able to examine with much care.

## BOSTON LETTER.

Boston : March 18, 1875.

The second volume of Mr. Hubert H. Bancroft's work, *The Native Races of the Pacific States*, is to appear shortly. It treats of the civilised nations, namely the Nahuas, representing the Aztec civilisation of Mexico, and the Mayas, representing the Maya-Quiché civilisation of Central America. Of these two branches the latter is the more recent and the wider-spread. This classification is one made more for convenience than as a strict definition; under both heads may be found included races which bear no real affinity to either the Mayas or the Nahuas. The Aztec empire proper is defined as having extended from the valley of Mexico and its immediate neighbourhood, through the existing Mexican States, Puebla, southern Vera Cruz, and Guerrero, but the title of Aztec belongs also, less definitely, to the whole country north of the isthmus of Tehuantepec. The Mayas were confined to the district south of this isthmus.

It is to the sixth century of the Christian era that trustworthy information about the Nahua civilisation goes back. At this period the Toltecs are found in possession of Anáhuac and the neighbouring country. Their sway lasted until the middle of the eleventh century, when it was succeeded by the Chichimec empire, which endured, with various changes, until the coming of Cortés, just as the Aztecs were becoming powerful. After a brief synopsis of the scattered threads of this early history, Mr. Bancroft devotes the rest of the volume to an account of the manners and customs of the Nahuas and Mayas respectively. This subject he has treated with the greatest fulness, dividing it into five parts. First, the systems of government; the laws of succession; the ceremonies of election, coronation, and anointment; and finally, the details of the life of the kings. Secondly, the social system; the divisions of society; the taxation, tenure, and distributions of land; vassalage and feudal service; the domestic life of the people; the laws and customs with regard to marriage, divorce, and education; their amusements, dress, food, medicine and mode of burial. Thirdly, what concerns war. Fourthly, their commerce, trade, sciences, arts, and manufactures. Fifthly, their legal affairs.

It has been no easy matter for the historian to unravel the truth from the vast amount of conflicting evidence about the Aztec civilisation. Mr. Bancroft acknowledges this difficulty, and makes no statements without definite reference to his authorities. He says in summing up:—

"The character of the Nahuas, although the statements of the best authors are nearly unanimous concerning it, is in itself strangely contradictory. We are told that they were extremely frugal in their habits, that wealth had no attractions for them, yet we find them trafficking in the most shrewd and careful manner, delighting in splendid pageants, gorgeous dresses, and rich armour, and wasting their substance in costly feasts; they were tender and kind to their children, and solicitous for their welfare, yet the punishments they inflicted upon their offspring were cruel in the extreme; they were mild with their slaves, and ferocious with their captives; they were a joyous race, fond of feasting, dancing, jesting, and innocent amusements, yet they delighted in human sacrifices, and were cannibals; they possessed a well-advanced civilisation, yet every action of their lives was influenced by gross superstition, by a religion inconceivably dark and bloody, and utterly without one

redeeming feature; they were brave warriors, and terrible in war, yet servile and submissive to their superiors; they had a strong imagination and, in some instances, good taste, yet they represented their gods as monsters, and their religious myths and historical legends are absurd, disgusting, and puerile."

While it would be hard to find a people which could not be charged with similar apparent inconsistencies, the particulars of some of the Aztec customs are very remarkable. This people seems to have added a sort of ornamental civilisation to a savage nature, which was not, on the whole, an excessively brutal one. The pomp of their sacrificial rites indicates this. The altar of the temple at Mexico was a green stone, probably jasper, convex above, about three feet high, as many broad, and more than five feet long. The robes of the officiating priests were brilliant; the chief priest had his ears adorned with golden ornaments, his under lip with a pendant of turquoise, and the heart of the human victim was laid bare by an obsidian knife, and sometimes placed in the mouth of an idol in a golden spoon. This is one of the extreme examples of the frequent combination of savageness and a gilding of civilisation. The people, however, had one strong claim to be counted among civilised races, namely, the weight of the taxes. These amounted to nearly one-third of everything made and produced. One authority states that in addition each taxpayer had to give one out of every three of his children, or in its place, a slave, for the sacrifice. His life was forfeited if he failed to do this.

It would be impossible by fragmentary extracts to give a satisfactory impression of the book, which is a well-arranged collection of curious and interesting facts. Mr. Bancroft is certainly doing his work well.

Mr. Nordhoff's *Politics for Young Americans* is a concise statement of such views as truly deserve to be spread among those on whom the future of this country rests. If it were the custom among human beings to profit by the wisdom of their ancestors more than by the pernicious results of their own folly, there would be good reason to hope that this book would have a beneficial influence. With those who agree with it it doubtless will, but those who believe that our paper-money is the "best currency the world ever saw," and that gold "is no more essential to our financial prosperity than the fly on the driving-wheel is essential to the speed of the train" (to quote from the records of the Congressional debate on the currency in 1873-74), will consider Mr. Nordhoff's little volume as a very dangerous publication. On such important matters as property, money, labour, and capital, usury, banks, &c., &c., it will be found to express clearly wise opinions. The author has taken care, and he has generally succeeded in his intention, "to explain in simple language and by familiar illustrations fitted for the comprehension of boys and girls, the meaning and limits of liberty, law, and government, and human rights, and thus make intelligible to them the political principles on which our system of government is founded." Consequently he has written a book which would be an admirable and intelligible manual not much above the comprehension of a member of Congress. Naturally enough—for the book grew out of an attempt on the part of the author to give the rudiments of political instruction to his own son—there is a good deal of unsupported assertion, such as is well enough in families which are not debating societies, and some prejudices are to be found rather absolutely expressed; but on the whole a father need have no shame for a son with as good principles as this book teaches.

The book about Harvard College, which you have already announced, will soon appear. It will be a large and costly volume, its price in the cheapest form being \$30.00, and it will be full of all sorts of information about the college. Beside the history of the college by Mr. Samuel Eliot, there will be descriptive and historical articles by

Professor J. R. Lowell, Mr. C. E. Norton, Dr. O. W. Holmes, Mr. R. H. Dana, jun., Professor Asa Gray, as well as many others less known to fame. It will also contain heliotypes of the generally graceless buildings of the college, and very many engravings.

Another publication with which the college is concerned is to appear soon under the auspices of the Harvard College Observatory. This is a report of the recent investigations of Mr. Charles S. Peirce, who has measured photometrically the magnitude of all the stars between 40° and 50° declination, visible to the naked eye, about 500 in number, by means of Turner's astrophotometer. He has also reduced the magnitudes of Ptolemy, Ulu Begh, Tycho Brahe, Hevelius, Sir William Herschel, Argelander, Heis, the Durchmusterung, Sir John Herschel, Seidel, Zollner, and his own to a uniform scale, and has made a comparative catalogue of the different measurements of the same. The numerous observations of Sir William Herschel had, I believe, never hitherto been made available. Mr. Peirce has also investigated the probable errors of all these observers, and made some inferences with regard to the general variability of stars, and with regard to the form of the galactic cluster.

The alleged Raphael, of which I spoke in my last letter, has been on exhibition in this city. A little circular, which was given to those who gazed at it by an attendant, spoke more warmly in defence of the origin claimed for it than did anything in the picture itself. It has now gone back to its original obscurity.

This device of instructing the public has also been followed by the composer of the programme of a concert given in this city a week or two ago. The orchestra was that of Theodore Thomas, and the music consisted entirely of Wagner, "the reformer and most prominent musician of the day," according to the programme. The following testimonial of an unknown but ardent J. H. C. tends to put the docile listener into the proper mood for the enjoyment of music:—

"If Music has a higher and nobler mission than to simply tickle the ear—if it is a language supplementary to speech, and of almost unlimited powers of expression, so that there is hardly anything within the range of human experience which it may not in its own way illustrate—then may Richard Wagner be said, pre-eminently among modern composers, to have fully apprehended the nobility of his art, and to have been initiated into the secrets of its wonderful powers. This explains why it is that, as a general rule, his music is not at first liked—it is so full of meaning which is not understood except perhaps to a very few. But when we know what the poet-musician means, we must, unless we are miserably prejudiced, recognise," &c.

Here, as elsewhere, the contest between music and Wagnerism is going on. At present the "miserably prejudiced" present a tolerably solid front to the alleged reformers, and "grand Wagner Concerts" are few. The fight, however, has not yet fairly opened, although preparations of all sorts have been going on for some time. The unmusical nature of the American people, and their fondness for what is new and noisy, tend to free them from prejudices.

THOMAS SERGEANT PERRY.

## SELECTED BOOKS.

## General Literature and Art.

- ENGLISH DIALECT SOCIETY. "Reprinted Glossaries," VIII.-XVII.; "A Bibliographical List of Works illustrative of the various Dialects of English." Edited by the Rev. W. W. Skeat. Trübner.
- FRIBSEN, H. v. Wil. Shakespears Dramen vom Beginn seiner Laufbahn bis 1601. Wien: Braumüller. 8 M.
- GUÉZEN, V. Description géographique, historique, et archéologique de la Palestine. Seconde partie. Samarie. Paris: Chaillemet aîné.
- KNOOLLYS, H. Incidents of the China War of 1860, compiled from the Private Journals of General Sir Hope Grant. Blackwood.
- LAWSON, J. Wanderings in the Interior of New Guinea. Chapman & Hall.
- LEE, F. J. Glimpses of the Supernatural. King.

PIRRE, G. Fiabe, Novelle e Racconti popolari Siciliani. Palermo: Pedone Lauriel. L. 20.  
 RUSKIN, J. Proserpina. Studies of Wayside Flowers, while the Air was yet pure among the Alps, and in the Scotland and England which my Father knew. Part I. Orpington: George Allen. 2s. 6d.

## History.

BUSOLT, G. Der 2. athenische Bund u. die auf der Antonomie beruhende hellenische Politik. Leipzig: Teubner. 5 M. 60 Pf.  
 DIGBY, K. E. An Introduction to the History of the Law of Real Property. Clarendon Press.  
 FERRISSAT, A. de G. de. L'Armée de la Révolution: ses généraux et ses soldats. Paris: Plon. 6 fr.

## Physical Science and Philosophy.

SPICKER, G. Kant, Hume u. Berkeley. Eine Kritik der Erkenntnistheorie. Berlin: Duncker. 4 M. 50 Pf.  
 VOGEL, H. The Chemical Effects of Light and Photography in their application to Art, Science, and Industry. ("International Scientific Series.") King. 5s.

## Philology.

ALBERTI STADIENSIS Troilus primum ed. a Th. Merzdorf. Leipzig: Teubner. 3 M.  
 BLACKIE, G. Etymological Geography. Daldy, Isbister & Co.  
 FERN, L. Etudes boudhiques. Deuxième série. Paris: Maisonneuve. 5 fr.  
 KELLER, O. Die Entdeckung Illons zu Hissarik. Freiburg in Baden: Bader. 2 M.  
 LEBRUE, E. Etudes égyptologiques. 4<sup>e</sup> livr. La Mythe osirien. 2<sup>e</sup> partie. Osiris. Paris: Franck.  
 LENORMANT, P. Sabazius (un des principaux dieux de la religion phrygienne). Paris: Maisonneuve. 2 fr. 50 c.  
 WRIGHT, W. A Grammar of the Arabic Language. Second edition. F. Norgate.

## CORRESPONDENCE.

ARYAN ORIGIN OF THE FINNISH NAME FOR IRON.  
 St. Petersburg: March 25, 1875.

Allow me to correct an inaccuracy into which Mr. Sayce, following M. Lenormant, has fallen in his article in the ACADEMY for March 20. He says there: "Indeed, as M. Lenormant has pointed out, the word for bronze (*urud*) is identical with the Finnic term for 'iron,' showing that the Turanians had already begun to work the metals before their separation." The word for iron, to which M. Lenormant refers, now prevalent in the West-Finnish languages, is in Finnish and Votian *raud*, Esthonian and Vepsian *raud*, Livian *raud*, *raod* or *rida*, and Lapp *ruovde*. It is not, however, an original word common to all the Finnic languages—the connexion of which with the so-called Accadian does not yet seem clearly established—but comes from what appears in Russian as *ruda*, the usual word for ore, especially iron ore. The same word is found in all the Aryan languages which surround the Baltic Finns. In Lithuanian we find: *rida* ore, metal, *rudis* rust, iron rust, *ridas* reddish brown, *raudis* red, *raudus* a mass of ore; and in Lettish *ruda* reddish, brown. The Russian *ruda* also means blood. It is certainly an Aryan word, and is connected with the Gothic *rauds* red, Old Norse *raude* red, *raudi* iron ore, English *red*, *ruddy* and *rud*, *ruddle* red ochre, red iron ore. The idea of redness is at the bottom of all the words, which have been applied to the most common iron ore on account of its characteristic red colour. The opinion which I have just given as to the Aryan origin of the Finnish name for iron is that of Professor Ahlqvist of Helsingfors, the greatest authority on the Finnic languages, and I would refer Mr. Sayce to his interesting book, *De Vestfinska Språkens Kultuor* (Helsingfors, 1871), a German translation of which is soon to appear. It is an exceedingly valuable contribution to the history of Finnish civilisation.

As the supposed origin of the word *rauta* was used by M. Lenormant, if my memory of the passage is correct, as a sort of crucial test of the degree of early civilisation of the Accadians, it shows that great caution should be used in studying the affinities of the erroneously so-called Turanian languages. EUGENE SCHUYLER.

## ANCIENT MOSQUITO-NETS.

Bottesford Manor, near Brigg.

It may, perhaps, be worth while to point out that nets to protect the persons of sleepers from the attacks of noxious insects, though perhaps at

no time very common in this country, were known in former days to others beside Richard Bishop of London (ACADEMY, p. 314). There was a "bedstead with a net for knatts" in the new chamber at Sawtre Abbey, when an inventory of the goods of that establishment was made at the time of the dissolution of the monastic corporations. (See *Archæologia*, xliii. l. 240.)

I have met with one or two other notices proving that these nets were in use in old days, but I cannot now call to mind where they are.

Bartholomew Glanvil, in his *De Proprietatibus Rerum* (Trevisa's version) has a chapter in which he tells with the deep feeling of one who had evidently suffered much how—

"A gnatte is a lyttell flye" that "souketh bloude, & hath in his mouthe a pype like a prick, and there with he perceithe the flesche for to soucke the bloude. . . . And is gendred of rotted or corrupt vapours of caraynes and corrupt place of marreys. By continuall flappynge of wynges he maketh noyse in the ayre as though he hurried . . . and greuth slepyng men with noyse and with bytyng, and waketh theym of theyr reste, and fleeth aboute mooste by nyghte, and perceith and byteth membres vpon whiche he sitteth."—Edit. 1535, p. 169.

EDWARD PEACOCK.

## HANDEL AND BACH.

3 Wetherby Road, South Kensington: April 5.

Your musical critic, in his notice, in the current number of the ACADEMY, of the Crystal Palace Concert on the previous Saturday, draws attention to the "most singular resemblance between the theme of the opening chorus of Bach's cantata 'My spirit was in heaviness' and that of the trio 'The flocks shall leave the mountains' in Handel's *Acis and Galatea*—remarking especially on the extension of this resemblance to "the treatment of the subject by imitation in the seventh at half a bar's interval." Mr. Prout does not suppose—Handel's notorious habit of appropriating the thoughts of others notwithstanding—that the great composer had borrowed the subject from Bach; regarding it as improbable that he had ever had the opportunity of hearing the work of the latter; but points to the circumstance as a simple but most remarkable coincidence, rarely to be paralleled in the range of music.

The object of these few lines is to direct the attention of such of your readers as may be interested in the point to an old Italian melody—"Col freddo suo velen," of apparently unknown authorship, in which the same theme appears, with a suggestion, in the bass, of the particular treatment noticed by Mr. Prout, and with further points of correspondence, which make it difficult to suppose Handel could have been ignorant of this air when he penned the exquisite trio in question.

The air will be found in the second volume of Crotch's *Specimens*, having been taken from the collection bequeathed by Dean Aldrich to the library of Christ Church, Oxford—its priority to either Bach or Handel being thus pretty well established. Does it not seem probable that this old Italian song was familiar to both the great composers, who, if so, have used it in the same noble way as Shakspeare his borrowed material, and with kindred amplitude of development, moulding it by the force of their own genius and shaping it into a new and consummate work of art. That the correspondence between the Italian air and Handel's trio struck Dr. Crotch may be safely inferred from the small notes added by him.

G. DOWNING FRIPP.

## MR. PARISH'S GLOSSARY OF THE SUSSEX DIALECT.

1 Cintra Terrace, Cambridge: April 6, 1875.

May I be allowed to say that I am extremely sorry that your reviewer should have been led to ascribe to Mr. Parish several mistakes that were really due to myself, if indeed they are mistakes?

I have received so many letters from correspondents, expressing their satisfaction with Mr. Parish's book, and it is, for the purposes of the English Dialect Society, so extremely useful a work, that it is a little hard to find that, in the pages of the ACADEMY alone, the imperfections of it have been rather severely insisted upon. I think it will bear comparison with such works as those of Forby, Moor, and others, which have been for some time well known and of acknowledged utility.

But what I am most concerned about is, to obtain further information upon some of the supposed errors. I want to know wherein consists the absurdity of connecting the word *kell* (a kiln) with the Welsh *cylan*, or the word *dole* with the A.S. *dæl*? It was not intended to be implied that the words are absolutely derived from the forms given, only that there is a connexion between them. This has long been the practice in English etymology; any one who looks out *kiln* in Wedgwood or Webster will find the Welsh *cylan* duly cited. I am not defending the practice, and I think it high time that phonetic considerations should begin to find a place in our etymology; I only submit that it is hardly fair to single out this particular book for attack, because old habits have been complied with; and I extremely regret it because, partly through my desire to help forward the work, the weaker points of it have invited comment, and Mr. Parish has come in for but small thanks.

In particular, I wish to know if any further information is to be had. Your reviewer says, "to those who can detect the blunders, the etymologies which happen to be correct are familiar;" in reply to which I have to say that I shall be obliged by being made acquainted with such etymologies, that the English Dialect Society may print a list of them. We are extremely anxious to print all corrections and emendations, that the accumulation of information may at last become valuable. The work of collecting is humble, and errors will creep in, but it is a very important duty; and we hope, by continual corrections and additions, to perfect the work at last. For this reason, a list of corrections, duly forwarded to me, will be very thankfully received. After some experience, I may say that the endeavour to correct etymologies is much harder work than it appears to be, and the certainty that it will be found fault with, after all, is not very encouraging.

Another remark is, that "where there is any real difficulty, no assistance is given." How could it be? How can I tell the etymology of a word which the reviewer does not even know himself? Surely, it is better to be silent in such a case, and to say nothing instead of indulging in guesswork. It is just this guesswork which is the curse of English etymology. WALTER W. SKELAT.

## MRS. KINGSFORD'S "ROSAMUNDA THE PRINCESS, AND OTHER TALES."

Savile Club: April 6, 1875.

I am a little surprised that Mrs. Kingsford should think that a reviewer in the ACADEMY could attack her with anything like personal animosity; but after reading her letter I am not surprised that she should feel herself aggrieved by a review which, having to deal with a large number of volumes in a very limited space, laboured to be brief and became obscure. If, therefore, any reader of the review was led by it to form an opinion hostile to Mrs. Kingsford's character as an upright and pure-minded woman, or to believe that she wilfully advocated a pernicious system of morals, I beg to say that I meant nothing of the sort. It is quite true, and I am happy to have this opportunity of stating, that there is not in the tale one gross word, one immoral thought, or hint of the advocacy of vice which she thinks I imputed to her.

I based the article on two hypotheses. I presumed that Mrs. Kingsford's tale was written to

illustrate a political pamphlet on women's rights published by her in 1868, and founded this supposition on the ground that Mrs. Kingsford held up her heroine, Rosamond the Goth, as the type of a "true, strong-minded woman," and one of a class that she prayed might again be born into a regenerate world. I also presumed that Mrs. Kingsford was as well acquainted with the true character of Rosamond as all readers of Gibbon and the older historians; and founded this supposition on a preface which undertook to reproduce the facts of history "as on the table of a camera." Mrs. Kingsford's letter now makes it very plain that she had forgotten her pamphlet, for she accuses me of inventing a passage which I quoted from it. It also shows me that she has not read Gibbon and the older historians, but drew her heroine from the lays of the minnesingers and the romantic poets. My hypotheses therefore crumble away, and because they are erroneous I am very willing to offer the "amplest reparation" to Mrs. Kingsford, as Mrs. Kingsford the woman.

But before Mrs. Kingsford the writer I am wholly unable to shift my ground. History has its rights as well as women, and historical examples which are quoted with a view to social reform may not be drawn partly from history and partly from romance. Moreover, if Rosamond were simply the murderess Mrs. Kingsford makes her to be, nothing deserving the imitation of her sex can be found in the career of a woman whose sole claim to greatness is that her wrist was as strong as her passions. These apotheoses are highly dangerous to society. If writers choose to set up Judith the Bethulian as their standard of patriotic devotion, they must remember that the assassins both of Henri III. and William of Orange put forward the murder of Holofernes in their defence. If they think that Beatrice Cenci could "o'erbear suspicion with such guiltless pride as murderers cannot feign," they strike at the laws on which civil and domestic well-being is founded. If they condemn the execution of Charlotte Corday, they say that excessive tyranny justifies a maiden in buying a sheath-knife and slaying the tyrant as he stews in a slipper-bath. Positive law, which is based on the single and indivisible motive of the common good, and the law of universal opinion, which is based on a thousand variable motives, are sometimes necessarily at odds. The sentiment which takes these heroines from their high offices in poetry and the drama, and cites them as precedents on a point of law, is the false sentiment against which jurists and men of practice have long had to contend. But among this poetic sisterhood Rosamond, wife of Alboin, has no place at all. Even by Mrs. Kingsford's showing she was criminally vindictive in her rage; and history gives her such names as the pen shrinks from writing.

WALTER MACLEANE.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

#### APPOINTMENTS FOR NEXT WEEK.

SATURDAY, April 10,	3 p.m.	Physical: Papers by Professor H. M'Leod and Mr. J. Barrett.
	"	Royal Institution: Mr. G. Smith on "The History of Assyria."
	"	Crystal Palace Concert (Herr Pauer).
MONDAY, April 12,	3.45 p.m.	Royal Botanic.
	3 p.m.	London Institution: Professor Bentley on "The Classification of Plants." II.
	8 p.m.	Medical.
	"	Second Philharmonic Concert, St. James's Hall (Raff's <i>In Walde</i> ).
TUESDAY, April 13,	8.30 p.m.	Geographical.
	3 p.m.	Royal Institution: Professor Duncan on "The Grand Phenomena of Physical Geography."
	8 p.m.	Anthropological Institute: Professor Rolleston on "The People of the Long Barrow Period."
	8.30 p.m.	Civil Engineers. Photographic. Medical and Chirurgical.

WEDNESDAY, April 14,	3 p.m.	Literary Fund.
	"	Dr. Billow's Last Recital (St. James's Hall).
	4.15 p.m.	Royal Society of Literature.
	8 p.m.	Society of Arts. Geological. Archaeological Association. Graphic.
THURSDAY, April 15,	3 p.m.	Mr. Hansford's Ballad Concert, St. James's Hall.
	3 p.m.	Royal Institution: Professor H. G. Seeley on "The Fossil Forms of Flying Animals."
	6.30 p.m.	Royal Society Club. Numismatic.
	7 p.m.	London Institution: Dr. Freeman on "The History and Use of the English Language." III.
FRIDAY, April 16,	8 p.m.	Chemical. Papers by Mr. J. W. Thomas, Mr. G. H. Bockett, and Dr. Wright, Dr. Armstrong, Professor Maskelyne, and Dr. Flight.
	8.30 p.m.	Linnaean.
	"	Royal. Antiquaries.
	8 p.m.	Philological: Mr. H. Nicol on "French Sounds in English." I.
	9 p.m.	Royal Institution: Professor Gladstone on "The Progress of Science in Elementary Schools."

#### SCIENCE.

*A History of English Sounds from the Earliest Period, including an Investigation of the General Laws of Sound Change, and Full Word Lists.* By Henry Sweet. (London: Trübner & Co., 1874.)

THIS small treatise (163 pp. 8vo), reprinted from the Philological Society's *Transactions*, is not only the most important work in the philology of English since the appearance of Mr. A. J. Ellis's *Early English Pronunciation*, but offers several substantial contributions to Teutonic and general linguistics. The recent remarkable development of pure phonetics in this country, dating from the publication of Mr. A. M. Bell's *Visible Speech* in 1867, and still hardly intelligible to many of the older school of philologists here and abroad, is enabling those familiar with the historical linguistic science of Germany to investigate the external side of language with an exactness and by methods undreamt of by Grimm; while Mr. Ellis's unique researches, to which Mr. Sweet fully acknowledges his indebtedness, have rendered it possible to apply these methods to English with most gratifying success. By combining all known modes of enquiry, and attacking the subject at its two extremities, the ancient and the modern, Mr. Sweet has produced the first continuous history of English sounds from the time of Alfred to the present day, a period of a thousand years; and incomplete in various respects as are his investigations (which chiefly concern the vowels), the quality of his work within the limits he has found it necessary to impose on himself is such as to leave little doubt of the correctness of most of his often very precise conclusions. This being the case, and it being impossible here to give its details the careful discussion for which many of them call, our task is to a considerable extent reduced to describing the principal contents of the book, and indicating some of its more general bearings.

The most striking, and from one point of view the most important part of the work, is a list of almost all the simple English words of known native or early Scandinavian origin, with the corresponding Old and Middle English forms. This valuable collection of facts, which is the foundation of much of Mr. Sweet's theoretical investi-

gation, and which affords the means of testing his conclusions and of drawing others, occupies a third of the book, and comprises over 1,700 numbered words. These are arranged in four columns, the first giving the Old English (Anglo-Saxon) form, the second the Middle English as deduced from the present spelling, which is itself given in the third column, while the fourth gives the present sound; this column and the second are written in Mr. Sweet's simple phonetic orthography mentioned below, which is practically the same as that of Old English, and thus exhibits clearly and unmistakably the principal sound-changes our language has undergone. The arrangement of the words is based on the organic formation of the vowels and consonants, and is consequently a classification of the facts; while an alphabetical index allows any modern word to be found at once by those not familiar with the older forms. It is the first attempt to collect the phonetic facts of all the stages of a living language with that exhaustiveness first applied by Grimm to the spellings of some of the old Teutonic tongues, and we fully admit the author's claim to indulgence for imperfections; the labour involved is great, it should not be thankless. Still, we must express our regret that Mr. Sweet did not keep his MS. a little longer before having it printed; a week or two's revision and completing would have prevented several vexatious, if generally unimportant, inconsistencies and omissions. The chief defect is perhaps in the arrangement, which is based neither on the Old English nor the Middle English forms, but attempts to follow both, with a success that sometimes produces confusion; one definite period should have been made the standard, for mixed classifications only conceal the laws the facts have followed. We miss several common native words, as *geese*, *yon* (the Old English original of which latter Mr. Sweet himself discovered), and occasionally the Old English form given is not really the primitive of the later ones; *hip*, for example, clearly derives not from *hup*, but from *hype*, which is given in dictionaries, and of whose existence there can be no doubt, as it exactly corresponds to the Gothic *hup(i)-s*. But such oversights as these, due to haste, hardly affect the great value of the list, which is increased by supplemental lists of irregularities, with notes.

The text begins with a short account of the thirty-six principal vowels with their physiological nomenclature, and of the rough practical notation adopted for the benefit of those whose phonetic knowledge is elementary; this is based on the original Roman value of the letters, and is so simple that ordinary readers will have little difficulty on this score in understanding the main arguments and results, though the detailed exactness of both will be appreciated only by trained phoneticians. Then follow a classification of sound-changes and an investigation of their general laws, a subject which has previously been treated in so fragmentary a manner, and, especially as to the vowels, on such an imperfect phonetic basis, that the sketch forms a valuable and original chapter of general phonology. After a section on general alphabetics, particularly on

the early adaptations of the Roman alphabet to representing Teutonic sounds, there comes the first part of the actual history of English sounds, an account, based of course on Rask and Grimm, of the Old English vowels. The chief novelties in this are the establishment of the distinction between the open *e* and *o* from *a*, and the close *e* and *o* corresponding to Gothic *i*, *u* respectively; and the proof that *ea*, *eo* differed from *ea*, *eo* by the length of their second element, which in all four had the stress.

The Middle English chapter opens with an investigation of some puzzling phenomena of the Transition period (Semi-Saxon), the reduction of Old English *æ* and *ea* to the *a*, and of *eo* to the *e(i)*, from which they arose. Mr. Sweet's explanation of the anomalous change of *æ* into *a* is that it is a case of levelling, that is, of the abolition of useless distinctions. In different inflectional forms of the same words *æ* and *a* constantly interchanged in Old English; Transition English finally selected the most distinct sound, the *a*, and dropped the other, which was liable to be confounded with open *e*, and in a few words, as *less* from *læssa*, has actually gone into it. The remaining vowel-changes of this period are discussed in connexion with the chronologically more recent ones of the other Teutonic languages; and for the first time the phonetic phenomena, not the antiquated spellings, of the modern dialects—High German, Dutch, Icelandic, Swedish, Danish, and English—are collected, and compared with one another and with those of the older tongues. The tabulation brings out the great difference in the way in which short and long vowels have been treated, and establishes, for the vowels of the Teutonic languages at least, rarely-violated laws of change; while the examination of the quantitative changes, now become qualitative, shows that English has preserved the original shortness of many vowels generally lengthened in the cognate dialects. These results enable Mr. Sweet to properly investigate the question as to the existence in Middle English of two varieties of long *e* and long *o*, and to answer it conclusively in the affirmative, besides proving incidentally that our present spellings are, as a rule, trustworthy representations of sixteenth century pronunciation, and that this is an accurate guide to that of the fourteenth. This, again, can be deduced from that of the ninth century; an apparent exception is the class of *æ* words whose vowel corresponds to Gothic *ē*, not to Gothic *ai*, which give close *ē* instead of open, the explanation being in the fact that the Modern English forms are not descended from the West-Saxon of Alfred, but from the Mercian dialect, which preserves *ē* for original Teutonic *ā* throughout. A short account of the formation of diphthongs by the vocalisation of *g* and *w* to *i* and *u*, and of the influence of consonants on vowels, ends the section.

The chapter on the Modern period is to a great extent a rediscussion of the materials collected by Mr. Ellis, with results similar to his; the principal novelty for the sixteenth century is the discovery of the retention of the sound of Old English *y* (French *u*, German *ü*) in a few words, as *bury*, *busy* (O. E. *bebyrgan*, *bysig*). The account, how-

ever, of the present pronunciation of English brings out some quite new and very curious facts, which, as all the other statements referring to living languages, have the advantage of resting on personal observation of the spoken sounds, not on inference, however well founded. The most prominent is the diphthongisation of all long vowels; that our vowels in *name*, *home* are diphthongs is well known, but it will be news to most people that in the usual educated London pronunciation those in *feel*, *fool* are also diphthongs, not the pure Italian and German long *i* and *u*, with which they are generally still identified. The laws of quantity in the Latest Modern English are also remarkable, both as to vowels and consonants; and it is evident that we must be prepared for some considerable changes in our sounds in the next generation or two.

Of his notes on the consonants Mr. Sweet says that they are merely a stopgap. We think, however, that if he discussed any of them he was bound to discuss all; as it is, the completeness of the work is impaired by the omission of several interesting facts, which with comparatively little time and trouble could have been included. We may instance the change of *d* between vowels to *ð* (*father*, *mother*); the archaic retention of the *g* of medial *ng* (*English*, *stronger*), lost in German, and of final *m* (*bosom*, *fathom*), there changed to *n*; and the change of *s* to *z* between vowels (*busy*, *freeze*), as well as often when final (*was*, and inflectional *s*). Mr. Sweet investigates anew the sounds represented by the Old English *p* and *f*, an important element in the explanation of Grimm's law, and fortifies by a survey of their present Teutonic representatives his previous conclusion as to their being originally everywhere voiced (=ð, v). The changes of *c*, *sc*, *g* into *ch*, *sh*, *j* are also examined, though without very certain results; but the most striking fragment is a theory of the value of Old English *g* where used for the *j* (consonantal *y*) of the cognate dialects. Mr. Sweet's hypothesis is that the sound represented was the voiced palatal stopped consonant corresponding to our *y* (that is, the *j* of English transcriptions of Sanskrit); which satisfactorily explains how the two Old English *gs* were sufficiently alike for *gēr*, *geoc* to alliterate with *gīfan*, *gōd*, and yet have since diverged (*year*, *yoke* opposed to *give*, *good*). After this come the word-lists; and the work terminates with a discussion of the periods of English and their nomenclature. Mr. Sweet is known to be a warm advocate of the use of the term "Old English" for "Anglo-Saxon," both on philological and general grounds, and he takes the opportunity of examining Professor March's arguments on the other side, with the result, in our opinion, of showing their entire insufficiency to warrant the conclusion drawn by that eminent scholar.

It is hardly necessary to point out what a complete contrast Mr. Sweet's treatise presents to the phonological part of the two principal grammars which include all stages of English, those of Koch and Mätzner. Admirable as these works are in many ways, their treatment of letters and sounds, considering that they have only recently appeared, is marvellously bad. The utter absence of

real phonetic knowledge, their mystic reverence for our customary spellings, and the inextricable confusion of sounds with the arbitrary visible marks used to represent them, combine to make many of their statements false or unintelligible, and to display English phonology as, in the words of Grimm, nothing but "wild lawlessness." On the contrary, when the facts are presented in any orthography which represents them consistently, nothing is more striking than the great regularity with which the sounds of what is now our literary language have developed, unimpaired by its artificial cultivation, and uninfluenced by other dialects. Exceptions there are, of course, but almost every detail comes under some law, so that given only the Old English form, we can generally tell exactly what it became in Middle English, what it is to-day. That it should have been left for Mr. Sweet to make this evident shows the little progress we have made towards a real English grammar. The cramping influence of the Latin grammars of the dark ages, an influence which a too exclusively antiquarian philology has in most points been unable to shake off, even with the help afforded by native grammars of Sanskrit, has made it difficult for most of us to realise what a real grammar is, we might say almost impossible where a modern language is concerned; so that there is some excuse for those who believe that our exceptionally highly developed language is of little educational value in comparison with Latin and Greek. If English were thoroughly studied, the ludicrousness of this objection would be obvious even to those who fail to see that the increased complexity and precision of modern thought, joined to our eminently "practical" spirit, almost necessitate a remarkable improvement in the means of expressing it; and Mr. Sweet's book is a substantial and much-wanted aid to that desirable result. Comparatively great, indeed, as is the extent to which the study of our language and literature in all their stages now prevails, it is yet, partly in consequence of the name "Anglo-Saxon" making us think that their earlier portion is foreign, very far from having assumed its proper position; its natural one, we may say, for if it were not for tradition, who would think of not making it an essential part of any education for Englishmen and Englishwomen which could be called liberal? Still, many who are hardly acquainted with Early English will find much of the book of interest, and to those who occupy themselves with our provincial dialects it will be useful in many ways; besides conveying information, it will help to substitute careful observation and recording of facts for wild guesses at etymologies, and we are glad that the English Dialect Society has secured copies for its members. The fact, too, that the splittings-up of our language into its dialects, and of these into subdialects, have taken place at various periods from the arrival here of the English till now, makes the explanations and lists of the earlier forms of our words of great service for the historical investigation of local divergencies.

To those philologists who have followed us thus far, it is needless to recommend

Mr. Sweet's work; they will have seen that it interests a far wider circle than that of the students of English merely. It is true, as he remarks, that it is but a meagre sketch of what would be a really adequate history of English sounds; it investigates but one dialect, and that only roughly in many respects, while the large and important foreign element of our vocabulary is not touched. But even not taking into account the portions on general phonology, we do not hesitate to say that if similar sketches of the principal other modern languages were in existence, the formal branch of linguistic science, on which rests that most important one relating to meaning, would be much further advanced than it is.

HENRY NICOL.

*Introduction to Experimental Physics, Theoretical and Practical. Including Directions for constructing Physical Apparatus and for making Experiments. By Adolf F. Weinhold, Professor in the Royal Technical School at Chemnitz. Translated by B. Loewy, F.R.A.S. (London: Longmans & Co., 1875.)*

THIS work does not belong to either of the two classes into which existing text-books on physics may be divided; for neither does it—like Ganot, Deschanel, Lardner, &c.—undertake to teach physics by presenting all the facts and experiments cut and dried; nor does it—like the far smaller class of works on physical manipulation, Kohlrausch, Pickering, &c.—give us minute methods of research and elaborate calculations of results. It does not conduct us to a house already built and stocked with everything requisite for the study of physical phenomena, but it tells us how to build the house and to fill it with the requisite appliances of the study.

The usual order of subjects is followed, the general properties of matter being first discussed. Here (p. 23) we find, for almost the first time in an English text-book, an account of the "cohesion figures" formed by the immersion of wire frames in soap solution, and directions for making the frames. A frame of twelve equal wires, representing the edges of a cube, gives after immersion a small rectangular frame in the middle, which is joined to the edges by twelve plane surfaces; a triangular frame, on the other hand, shows six films after immersion which intersect towards the middle of the frame. The author states that the films will last *several hours* if the soap solution be made in the following manner:—Ten grammes of Castile soap are to be put into 400 c.c. of cold water which has been previously boiled; it is then to be gently warmed until the soap dissolves: after standing for a few hours, the clear liquid is to be poured off, and 270 c.c. (about 335 grammes) of glycerine are to be added. The solution is then ready for use. We must take exception to the term "cohesion figures," which might be misunderstood, as Mr. Tomlinson has already given the name to those figures which are formed by one liquid on the surface of or within another for which it possesses some

attraction. The term *porosity*, which we usually apply to solids only, is applied both to liquids and gases by Professor Weinhold; he proves the porosity of liquids by mixing alcohol and water and showing that a diminution of volume takes place, and the porosity of gases by volatilizing iodine in a closed flask full of air. Diffusion is not mentioned in reference to this subject. We certainly prefer not to use the word "porosity" in connexion with the above results. A very lucid and complete description of the experiment in which a double cone appears to ascend an inclined plane will be found on p. 111, accompanied by good drawings of the cone in its various positions, and clearly pointing out the cause of the fallacious appearance. A simple arrangement for showing that the angle of incidence is equal to the angle of reflection, is described in the chapter on Light. In the account of the eye in the same chapter, it is to be regretted that no examination and dissection of the organ itself is suggested; the eyes of sheep and bullocks are easily procured, and nothing can be more instructive than the separation of the lens and various humours. The real nature of the eye can scarcely be understood from a simple description such as we find here. A very capital account of the construction of a gold-leaf electroscope is given, pp. 572-4, together with drawings to illustrate the various conditions of the expanded and collapsed leaves; somewhat further on we find some novel experiments on the effects of electrical induction on a jet of water. A long account is given of that very important instrument, the electrical condenser, and the following calculation is made to illustrate the effect of touching alternately the upper and the lower disc:—

"The process may be illustrated numerically if, for example, we suppose the distance between the two discs to be such that a given quantity of positive electricity communicated to the upper disc, which we may represent by the number 1000, can only bind  $\frac{15}{20}$  of this quantity of the opposite electricity in the lower disc. Then we should have, at starting, 1000 of positive electricity in the upper disc, and  $\frac{15}{20} \times 1000 = 950$  of negative electricity in the lower disc. This 950 can only bind  $\frac{15}{20} \times 950 = 902.5$  of positive electricity in the upper disc, in which there is therefore  $1000 - 902.5 = 97.5$  of positive electricity in the free state. This 97.5 of positive electricity is removed when the upper plate is touched, and the remaining  $902.5$  now binds only  $\frac{15}{20} \times 902.5 = 857.375$  of negative electricity in the lower disc, so that  $950 - 857.375 = 92.625$  is in the free state."

We are very much surprised to find no mention of Faraday's theory of induction, and of specific inductive capacity. The book does not contain any mathematical formulæ, and does not appear to aim at excessive accuracy—thus the magnetic declination in London is spoken of as "about 20°,"—the object appears to be rather to give a good general insight into the processes of physical manipulation, and then to connect together the results obtained into a complete body of physics. The book will be found alike useful to the student, and to the lecturer, who will obtain many hints for experiments from it. G. F. RODWELL.

#### SCIENCE NOTES.

ONE of those border questions in which physiology and psychology meet was brought before the French Academy on the 22nd of last month by M. Chevreul, and, though his observations relate to vision and colour, the principles elucidated bore a wide application. When two or more objects are simultaneously presented to the eye, it is often found that attention is so concentrated upon certain parts, that the effect of the whole is not perceived. In one case M. Chevreul found that for several successive days his opinion of the effect produced by a border of paper painted with rose leaves and garlands of roses at intervals, placed upon various backgrounds, including black and white, differed from those of his colleagues. On the fourth day it was discovered that, instead of seeing three distinct things, he had only seen two. His companions likewise had only seen two, but not the same two as himself.

As an illustration of this preferential vision he took to the French Academy one of the sign umbrellas, with alternate sections of red and white, sometimes hung up outside umbrella shops to indicate their trade. Standing this in full view, he first called upon those present to see the disc divided into four sections of red and of white. Then, pointing with a stick, to direct special attention to the outlines of the red stripes, he invited them to see a Maltese cross on the white ground, and then a similar cross in white upon a red ground. Citing a precept of Buffon, that it was "needful to see and see again often," in order that we should avoid the error of only seeing in part, he mentioned a curious instance from the Memoirs of St. Simon. The Duke was sent to Madrid to demand the hand of the Infanta for Louis XV., and when he first saw the Duke of Albuquerque, he appeared to him as a small, thick, and badly-made man, dressed in a deep blood-red suit, with green greasy hair hanging about his shoulders. When he turned his head, the face was seen blotched with red, the lips thick, and the nose flat. St. Simon took him for a porter, but a sudden movement showed his Order of the Golden Fleece. The question arises, Was the Duke of Albuquerque's hair really green? which, as M. Chevreul observes, is a very rare tint. In St. Simon's case he supposes that his eye was simultaneously affected by the hair and the dress, and that the red of the latter threw a complementary greenish tint on the former. Placing some hair on an orange ground, he found it appeared bluish; hair of the same colour looked violetish on a yellow ground, reddish on a green one, orange on blue, and yellowish-green on violet. On black the same hair lost colour and became whitish. A large mass of colour is seen in its absolute aspect, one colour in the centre of another colour is seen in its relative aspect, according to the law of simultaneous contrast.

In seeing, or not seeing, likenesses between different individuals, M. Chevreul says it may arise from some persons comparing only the upper portions of faces, and others only the lower parts. It seems to require careful training to attend to all the parts of a complete whole, so as to give them their relative value. We see this in operations to which the term mental is usually given, as well as in those relating to physical perception. M. Chevreul thinks that contrasts of colour are only part of a general law of correlative opposition, found in magnetism, chemistry, our sensations, &c.

M. TH. RIBOT had an explanatory paper on "Physiological Psychology in Germany" in the *Revue Scientifique* for December 12 last, from which we shall extract a few passages, as the investigations to which he refers are as little known in England as he represents them to be in France. One of the problems which he solved is to obtain a measure of sensation, so that one sensation may be compared quantitatively with another. M. Ribot cites from Fechner's *Elements*

der Psychophysik, vol. i. pp. 74-6, three methods of experiment: the method of smallest perceptible differences; the method of true and false instances; and the method of mean errors. These are thus explained: "Suppose we have two weights, A and B, to compare. If their difference is very slight, it may not be perceived, and they may be pronounced equal. If the difference  $d$  is gradually increased, it will at last become appreciable," and the sensitiveness of the person experimented upon is estimated by the weight of  $d$  when this occurs. "The second method consists in taking two weights with a slight difference, so that an error in judgment is possible. Sometimes one and sometimes the other will be pronounced the heavier, and in comparing the results of many trials there will be a certain number of decisions true, and a certain number false. As the difference between the two weights is augmented, the number of true decisions will increase at the expense of the false ones. Taking the total cases as 100, and the number of true estimations 70, we have  $\frac{70}{100}$  obtained by comparing A and B. Given then a weight  $a$ , we can try to determine the weight  $b$ , which compared with  $a$  will give the same relation  $\frac{70}{100}$ . The cases of undecided judgment must be equally divided between the true and the false instances."

The third method consists in taking a normal weight A, ascertained by a balance, and then trying to determine by a judgment from sensation the value of another weight B, which looks equal to A. Usually the second weight differs from the first by a quantity,  $a$ , which is small in proportion as the sensitiveness of the operator is great. The trial is repeated a great many times, and the mean results ascertained.

In experimenting on the sensation of weight, the hand is stretched upon a table, and a certain weight placed on it, the subject of the trial being blindfolded. Minute additions to the weight are then successively made, and the subject asked if any difference is felt. If not, more is added until the difference is noticed, and the trials repeated many times. By this method it is found that there is a constant relation between the original weight, and the additional weight, whatever may be the amount of the former. If, for example, for 1 gramme an additional weight of  $\frac{1}{4}$  gramme is required, for one ounce it will be  $\frac{1}{4}$  oz., for one pound  $\frac{1}{4}$  lb., &c. The mean of a great number of experiments gives one-third as the relation between the two weights, so that "whatever pressure may be on the skin, no augmentation or diminution will be felt if it does not amount to one-third of the primitive weight."

Muscular effort in raising weights gives more easily appreciable results, and the average sensitiveness is found to be about five times as great as in the preceding cases, a difference of  $\frac{1}{100}$  being noticeable. This number applies to all weights, so that 6 grammes must be added to 100 grammes, 60 to 1,000, and so on, to make the difference felt.

Sensations of temperature felt by the hand are stated to require differences of one-third to be appreciable. Trials are made with two vessels of water, plunging the same finger first in one and then in the other. Sensitiveness to light is determined by the help of a photometer, and it is stated that any given luminous excitation of the eye must be augmented by  $\frac{1}{100}$  for the change to be perceptible.

In testing sensitiveness to sound, two balls of the same size, A and B, have a small tablet placed between them. They are suspended by strings of the same length, and a graduated circle marks the extent to which they are elevated before being allowed to fall upon the tablet and occasion a sound which will be proportional to the height from which they descend. Producing sounds of different intensities afforded the result that any given sound must be augmented one-third to be distinguished from the preceding one.

It becomes necessary for the utilisation of these results to determine minimum limits of sensa-

tion, and to fix zero points. With regard to weight, various parts of the skin differ in sensitiveness; the most sensitive, as the forehead, temples, eyelids, and back of the hand, can appreciate one-five-hundredth of a gramme; the palms, belly, and legs, one-twentieth of a gramme, and nails one gramme. Aubert gives us the result of a great number of researches, 0.002 gr. to 0.05 gr. as the minimum of excitation by pressure that can be felt.

According to Wundt, the minimum of muscular effort appreciable is when the rectus internal muscle of the eye is caused to contract 0.004 mm.

The minimum of perceptible sound results from letting a cork ball weighing one milligramme fall from the height of one millimetre on a plate of glass when the ear of the listener is 91 millimetres off.

The internal light of the eye, having a lasting cause in chemical processes of nutrition, or muscular motion, renders it difficult to discover the minimum of light that can be recognised. Measuring light by the intensity of its shadows, and using a screen of black velvet, Volekman found the light of the eye represented by the effect of an ordinary candle about 9 feet distant.

With regard to heat, the human skin at its normal temperature, 18° 4 C., appears capable of appreciating a change of about one-eighth of a Centigrade degree.

After supplying numerous details, for which we must refer the reader to the original paper, M. Ribot comes to the law formulated by Weber and Fechner, to express the relation between excitation and sensation, which is as follows: "the sensations increase with the logarithms, while the excitations increase as the ordinary numbers." Illustrating this, M. Ribot says:—

"We know that, for pressure, the minimum perceptible is  $\frac{1}{100}$  gramme; say then, excitation of grm.  $\frac{1}{100} = 1$ ; ten times that will be one-fifth. Under this excitation we place sensation as = 1. If we wish to make the sensation two and a half times stronger, we look at a table of logarithms, and opposite log. 2.5 we find the number 316, that indicates 316 units of excitation, or  $\frac{316}{100} = 3.16$  grm. Let us make an opposite calculation. Let the excitation be 5,000 units (or 100 grammes): how much sensation will this produce? We find the logarithm of 5,000 to be 3.698, so that a pressure of 100 grammes produces a sensation 3.698 times greater than the pressure produced by  $\frac{1}{100}$  gramme."

M. Delbœnt remarks that the intensity of a sensation does not entirely depend upon that of the excitation, the first impressions of light, heat, &c., being stronger than those which succeeding impulses of the same force produce.

MR. HORNE, of the Botanic Garden, Mauritius, has been exploring the Seychelles and Mauritius for the purpose of collecting materials for Mr. Baker's forthcoming *Flora*. The screw-pines or Pandanæe find their head-quarters in this region, but they have been very little investigated, their formidable spines rendering it exceedingly difficult to collect specimens. Mr. Horne has taken great pains to secure a good set, and has sent to Kew eight barrels filled with specimens preserved in rum. Mr. Balfour, too, who accompanied one of the transit expeditions, has been studying them on the spot, and with additional materials promised by Mr. Horne, it may be possible to monograph the genus, and determine its exact affinities with Freycinetia, with which it is usually associated.

SIR HENRY BARKLY is ever active in the cause of natural history, and his name is associated with many notable discoveries in the vegetation of Australia, Mauritius, and South Africa. He has lately sent to Kew a fine collection of Stapelias and allied plants collected by himself, we believe, in Namaqualand. The small geographical area of South African vegetable types is a fact well known to botanists; hence it is not surprising that his collection contains several new species. One of the most interesting of the new types, possibly of hybrid origin, forms a connecting link between the true Stapelias and the sec-

tion or sub-genus Orbea. The specimens are preserved in spirits and accompanied by coloured portraits of several of the species. Masson in England and Jacquin on the Continent illustrated many species of this peculiar group of plants towards the end of the last and the beginning of the present centuries; but since then little has been done with them, and much remains to be done.

M. PANCERI states that the light which the Polynoe (sea annelids) can emit comes from the nerve-threads distributed in their elytra. M. Quatrefages, in presenting his paper to the French Academy, observed that M. Panceri had previously found the light of *Phyllirhoe bucephala* was produced in the same way which he himself had noticed that certain annelids not possessing elytra, together with the Ophiurids and Noctilucae, exhibited their luminosity simultaneously with muscular contractions. In the elytra of Polynoe there were no muscles, and it might be asked whether in the other cases the light was not due to the distribution of nerves among the muscles. From this point of view the further study of Noctilucae would be particularly interesting, as nothing had hitherto been discovered in those creatures resembling muscular, or nerve-fibre. M. Panceri's researches have confirmed the conclusions to which M. Quatrefages had been led, namely, that under the term phosphorescence distinct phenomena have been comprehended which have nothing in common but the production of light. (*Comptes Rendus*, Jan. 25, 1875.)

THE nature of albumen and its congeners is illustrated by experiments of M. Schützenberger, which he described in *Comptes Rendus*, Jan. 25, 1875. When albumen is acted upon by hydrate of baryta and water at a temperature of 100° C., or in an autoclave at 140° to 150°, the latter giving the most complete results, it takes up water, and resolves itself into carbonic, oxalic, sulphurous and acetic acids, and ammonia, elements of urea, of oxamide and taurine; in tyrosine, amide acids of the fatty series, and amide acids more oxygenated and less hydrogenated.

At the last general monthly meeting of the Royal Institution the managers reported that they had elected Mr. A. H. Garrod Fullerton Professor of Physiology.

Dr. A. BRÜLL has brought out with the fourth fasciculus of his Samaritan Targum, which contains the Book of Numbers, a first appendix comprising the variations of the Bodleian fragment of this Targum, published last May by Mr. Nutt, with an elaborate preface on the history, dogma, and literature of the Samaritans. The MS., as it is to be seen in Mr. Nutt's edition, has on its margin at the beginning of various sections a few words which Dr. Brüll recognises as the beginning of prayers and hymns, to be recited on the occasion when each particular section was read in the synagogue. From the fact that the words are in the Samaritan dialect and not in Arabic, Dr. Brüll ascribes an early date to the MS.; it must have been written, he thinks, at a time when the sect still understood the Samaritan language. From other reasons, we believe with Mr. Nutt that the fragment was written in the eleventh century, or perhaps even earlier, but this can hardly be proved from Dr. Brüll's argument alone. For prayers in the Samaritan dialect are still in use at Nablis in spite of the fact that no one in the congregation, with the sole exception of the high priest, understands this dialect. The same fact, too, may to this day be observed in many Jewish and all Roman Catholic congregations. Besides, we did not find a single one of those glosses agreeing with a beginning of a Samaritan prayer, of which a large number are published; it can hardly be imagined that all the prayers of which the beginning is given, according to Dr. Brüll, on the margin of the MS., should be lost. Dr. Brüll is too hasty in correcting (p. 39) some of Mr. Nutt's

readings; the MS. has סוקו מרן (not למרן; the ל remained from the original (לכן); the ה and ו also are continually interchanged in the Bodleian fragment. He expresses a wish (p. 4, note 11) that instead of the entire texts of other MS. fragments, only the variations from Walton's Polyglot should be published, and thus much time and money be saved, including in this counsel the edition now being made by Dr. Petermann from three Nabla MSS., of which Genesis appeared some time ago. Dr. Petermann however, we think, would have a right to ask his adviser why he himself is wasting time and money in bringing out a simple reprint of the Polyglot text, when it was long ago known that Dr. Petermann was preparing a critical edition from original MSS. ? It is astonishing that Dr. Brill should have made no use of the Barberini MS. at Rome, a collation of which has been made by Dr. Heidenheim.

THE third edition of Bartsch's *Chrestomathia Provençale* (Elberfeld, 1875) has just appeared, seven years after its predecessor. The work is too well and favourably known to Romanic philologists to require detailed notice; though it by no means comes up to our ideal of an elementary reading-book, it must be remembered that its defects arise to a great extent from the state of Provençal studies rather than from its author. The extensive selection of texts, with the concise account of the accentuation and the complete, but very bare, glossary (in French and German), will give anyone who goes through it carefully a good working acquaintance with the language, sufficient for ordinary reading, or as a foundation for acquiring a more exact knowledge of its variations at different times and places, and its relations to the sister tongues, as well as for studying the modern dialects; while it will itself furnish the general reader with a fair idea of the literature which flourished in the Middle Ages, not only in the south of France, but in the north of Spain and Italy. The present edition has been revised throughout, especially the glossary, but is otherwise little changed, if we except the innovation of its pages being cut even—a great convenience for the use of the book, which involves constant reference from one part to another.

A THIRD edition of M. Heyne's useful compendium, *Kurze Laut- und Flexionslehre der Altgermanischen Dialecte* (Paderborn: Schöningh, 1874), has lately appeared. The work is substantially the same as in the previous edition, only a few unimportant alterations having been made.

MR. C. J. GRECE has, in translating Mätzner's well-known grammar (*An English Grammar*, by Professor Mätzner, translated by C. J. Grece, LL.B. (London: Murray, 1874, 3 vols.), undertaken a praiseworthy, though laborious, and, we fear, rather a thankless task. It is, indeed, difficult to see what profit anyone who is not already a good German scholar could obtain from the study of a work whose full understanding requires so wide a range of linguistic knowledge as Mätzner's Grammar does. A free translation and abridgement of Koch's rather than Mätzner's Grammar, with such alterations as would bring the work up to the present state of English philology, would certainly be of more general utility than the painfully literal translation (or rather, in many cases, transliteration) of Mätzner's ponderous work that Mr. Grece has produced. The translation is not happy in point of style; we quote a passage from vol. i. p. 73: "But with the principle, which appears so natural, to consider in the division of syllables the senuous articulation of the word as the standard, is associated the theoretical interest to render evident the stem and the termination, and, in the compounding of words, to render the separate stems manifest." If, in spite of these defects, Mr. Grece's translation succeeds in winning over any Englishmen to the scientific study

of their own language, we shall be glad to welcome it as a genuine contribution to English philology.

### MEETINGS OF SOCIETIES.

#### ANTHROPOLOGICAL INSTITUTE (Tuesday, March 23).

COLONEL A. LANE FOX, President, in the Chair. The President communicated a note on the chest measurement of recruits for the army, pointing out how the departure from a uniform method of measuring gave rise to unnecessary public expenditure, and often to the loss of good and sound men to the service. The method employed by Colonel Fox himself at his dépôt was explained, and a table of statistics was exhibited in illustration of his remarks. The Rev. Dunbar I. Heath, M.A., read a paper entitled "Molecules and Potential Life." The object of the author was to adduce arguments to show that there is a physical foundation for the measurement of vitality. The labours of Dr. Lionel Beale enabled us to put the amount of protoplasm or living matter in the adult human body at about 15 lb. in weight. Every vital action of every sort or kind kills a portion of that matter, and the mechanism by which its death is compensated, by the vitalisation of fresh pabulum, was anatomically and physiologically described. Hence it followed that every unit of physical action corresponds to the death of a unit of protoplasm, and a unit of vital action is at the same time exhibited. The death of protoplasm at the outside of a cell was described as diminishing the velocity and therefore the pressure of the outside dissociated atoms, the consequence of which was the deposit of the proximate principles such as fibrine, &c., and a rush of fresh pabulum inwards into the cell. Mr. G. H. Kinahan, F.G.S., contributed a paper on a prehistoric road at Duncan's Flow, Balbyalbaugh, co. Antrim.

#### GEOLOGICAL SOCIETY (Wednesday, March 24).

J. EVANS, Esq., F.R.S., President, in the Chair. —A paper "On the Occurrence of Phosphates in the Cambrian Rocks" was read by Dr. Hicks. Contrary to the opinion of Dr. Daubeny, the author had been able to detect the presence of phosphates, sometimes in considerable proportion, in many Welsh rocks of Cambrian age. The proportion was greater in the more fossiliferous beds, and attained a maximum in those deposits which contained large trilobites, such as some of the Menavian group. At St. David's, in Pembrokeshire, the author had observed that the fertility of the land bore a direct relation to the presence of phosphates in the surface-rock. He found that in the neighbourhood of igneous dykes the proportion of phosphatic minerals was considerably diminished, and the author even suggested that in some cases the eruptive rocks might have derived their supply of phosphates from the fossiliferous strata which they traversed. Mr. Hudleston gave the results of several analyses which he had made at Dr. Hicks's request. In order to compare the proportion of phosphate of calcium in the remains of the Cambrian trilobites with that of recent crustaceans, he had examined the exoskeleton of the lobster, and had also determined the proportion of phosphorus in the entire lobster, including its soft parts. Mr. Hawkins Johnson described the microscopic structure of some of the phosphatic nodules from the top of the Bala limestone in North Wales, which were recently brought before the Society by Mr. Davies. According to Mr. Johnson they exhibit organic structure. Professor Seeley described the maxillary bone of a new Dinosaur, said doubtfully to have been obtained from Tilgate forest, and now preserved in the Woodwardian Museum at Cambridge. The species has received the name of *Priodontognathus Phillippsi*. Mr. Etheridge, jun., exhibited and described some new echinoderms,

which he had collected in Australia, and which included a new species of Desor's genus *Hemipatagus*, from the Tertiary rocks of Victoria. Some South Australian species were also noticed.

#### LINNEAN SOCIETY (Thursday, April 1).

DR. G. J. ALLMAN, F.R.S., President, in the Chair. On taking the chair, the President alluded in a feeling manner to the loss sustained by the Society, and personally by many of its members, in the death of its treasurer, Mr. Daniel Hanbury, F.R.S. The following papers were then read: "Notes on *Octopus vulgaris*," by Mr. W. S. Mitchell; "On the Connexion of Vegetable Organisms with Small-pox," by Dr. E. Klein, Assistant-Professor at the Laboratory of the Brown Institution.

### FINE ART.

#### RESEARCH, DISCOVERY, AND RESTORATION IN ROME.

Rome: March 31, 1875.

Still may we report of progress in the *scavi* on classical sites, and also in the range of antiquarian discoveries at Rome. Works on the Forum have been, after long suspense, resumed; and there, near the temple of the Divus Julius, has been brought to light the remnant of a colonnade, three fluted marble shafts, probably from some more ancient edifice, with portions of brick walls at the two extremities, the whole apparently belonging to some mediæval mansion enriched with spoils of antiquity. On the Palatine Hill, and within the Colosseum, the task of excavation is more actively pursued; and in that great amphitheatre the results are becoming daily more conspicuous—the alteration in the features of the scene of ruin more and more striking. But it is the Esquiline Hill which proves the yet unexhausted mine, yielding treasure-trove more or less precious. Here, in the vicinity of the massive structure of a fortified tower which rises above the earthworks of the Servian Agger, have been lately found among the ruins of a patrician house (already mentioned by me) several miscellaneous antiquities—e.g., terra-cotta lamps with figures of deities in relief, and a good bronze statuette of a household god. Near the Arch of Gallienus, which is partly built up into one side of a church (S. Vito), has been unearthed a pedestal with mouldings of decadence style, and an inscription on its front referring to restorations, made in the fifth century, of the *macellum* of Livia, and also of the adjacent area called "Forum Esquilinum." We know that that market for flesh, fowl, and fish, named by Augustus after his Empress, was founded by him about the same time with a stately portico, dedicated as "Porticus Liviae," respecting the situation of which archaeologists still differ. The *macellum* occupied the place of a more ancient market on the Esquiline, and was inaugurated by Tiberius during the lifetime of Augustus, B.C. 7; the portico was dedicated by that Emperor himself in the year B.C. 12. The question as to the place of the latter structure may be solved more easily through the light thrown on it by this newly-discovered inscription, which perhaps justifies the inference that the portico and *macellum* were adjacent to each other; while the inscribed notice serves also to indicate the situation of the Forum on the same hill. Several antiquarians (see the German *Beschreibung*) point out the extant ruins of the Porticus Liviae in some arcades in the gardens of a convent (La Purificazione), and also in some dilapidated travertine pilasters with remnants of arches between them, built up into the front of another convent and its church, S. Lucia in Selce, both on the Esquiline height. On the same heights, near the new piazza Vittorio Emanuele (just commenced), have been brought to light the remains of a superb colonnade with fluted shafts of yellow Numidian marble (*giallo antico*), the

position of which, scattered as they are, has enabled the measurement of the whole structure to be, if not positively given, conjectured as 65 mètres. This colonnade, or rather portico, had a pavement of corresponding richness, mainly, as it seems, composed of veined alabaster, no fewer than seventy large slabs of which, all alike precious and entire, have been exhumed. At the northern extremity of this portico have been found two small chambers, one with the remnants of an encrustation of agate, which appears to have entirely covered its resplendent walls; the other with lamina of slate, retaining vestiges of ornamentation in gold leaf, alike encrusting its interior. Near the railway station which fronts the scattered ruins of the *Thermae of Diocletian*, several sculptures and household utensils, bronze and marble, have been dug up at some depth—among the former a bronze statuette (subject not easily recognisable), a marble statuette of an athlete, and the mutilated lower part of another much smaller male figure, nude, of solid silver, showing the marks of injury by fire. Together with these should be noticed a life-size marble head of an Egyptian deity, exhumed in the valley between the *Caelian* and *Viminal* hills—one among many proofs of the popularity of those Oriental superstitions, the prevalence of which under the Empire is severely satirised by Juvenal, and other records of which are before us among the paintings in the *lararium* of a palace discovered deep under ground, some years ago, below the southern side of the *Antonine Thermae*. The progress of change affecting all objects around us, on the plateau between the railway station and the *Praetorian camp*, and over the sloping grounds near the high-placed *S. Maria Maggiore basilica*, is one of those striking displays of the realities of transition, now picturesquely manifested, and of the rapid vanishing of the old before the new conditions, which are among the memorable things of the present period in Rome's history. Such aspects deserve to be recorded, for it may be difficult even to imagine them after further renovations of the local features and circumstances in this new Italian capital.

It is satisfactory to know that the distinguished *Chevalier Fiorelli* is now at the head of the Committee for directing public works and attending to archaeological interests in Rome, he having at last complied with the invitation from the authorities to quit Naples and establish himself here. *Signor Rosa*, whose merits and services cannot be forgotten, still continues to belong to the same Committee, from which so much is now expected. The *Roman Municipal Council*, installed on the *Capitoline Hill*, has voted, as the outlay of this current year, 3,040,000 francs for works on the *Esquiline Hill* and around the *Praetorian Camp*; also 3,000,000 more for enlarging and improving streets, for a new bridge across the *Tiber*, and for altering the course of that river, in order to guarantee this city from the danger of future inundations. We may conclude that the sum voted for the last-named purpose will be better applied towards the accomplishment of the plan generally approved of alike by statesmen and by public opinion here, and now well known to the readers of journals throughout Europe—that, namely, originated with happy suggestion by *Garibaldi*.

A fine work of sculpture, one of the noblest specimens of antique Roman portraiture, is now on view at the establishment of *Signor Castellani*—a colossal bust of *Maecenas*, grand and severe in character, with traces of thought and suffering on the worn but strongly-marked features—the age apparently about fifty, or upwards—supposed to have belonged to a statue erected in a public place at *Narni*, where this truly precious antique was found about twenty-seven years ago. From that city it passed into the possession of the *Altieri* family in Rome; and it is now hoped will be purchased by the magistracy to be placed, where it should have its proper niche among the

illustrious, in the "Hall of Philosophers" in the *Capitoline Museum*.

An interesting addition to the *Pinacotheca* of the same museum will soon be made (has already been so, in fact), consisting of a series of seven colossal figures painted in fresco on the walls of a long desolate and neglected old palace of the *Popes*, *Magliana*, a rural residence once in favour with its *Pontifical* owners, on the low ground near the right bank of the *Tiber*, about nine miles from Rome, and near a station on the railway between this city and *Civita Vecchia*. The house was built in the fifteenth century, and named after an ancient *Prædium Manlium*, on the site of which it stands—now a most melancholy, forlorn, and ominous-looking abode. During the seasons of the chase it served as a frequented hunting lodge to his jovial Holiness *Leo X.*; and here was that worldly-minded Pontiff seized with his last illness, in the midst of pomps and festivities for the just-announced victory, favourable to the *Papal* cause, of the *Spanish* over the *French* forces—see the interesting account of that *Medici Pontificate* by *Ranke*. The frescoes on the walls of the deserted palace—which has long been utilised as a farm by a community of nuns, and only inhabited by labourers—are all more or less injured, and the feet of each figure, together with the lower part of the pictures severally, are quite obliterated. They represent the *Muses*, with *Apollo* as *Musagetes*, each figure distinguished by a motto in verse descriptive of the individual character, from the epigrams of *Ansonius*. The figure of *Polyhymnia* is already in the picture-gallery of the *Capitol*. The other figures, removed from their original place, are now in the studio of an artist engaged for the transfer—these latter being: *Urania*, with a distant view of *Florence* in the background (perhaps allusive to the pre-eminence of that city in astronomical science); *Thalia*, with the motto—

"Comica lasciva gaudet sermone *Thalia*;"

*Clio*, who is playing on the double-flute; and *Apollo*, as leader of the *Nine*, who is seated and playing on the violin; in the background to this picture is introduced a small group of *Perseus* slaying *Medusa*, while *Pegasus* springs from the blood of the decapitated *Gorgon*. All these frescoes are ascribed to *Giovanni lo Spagna*, and there is much in their conception and sentiment which reminds us of the far superior works by that pupil of *Pietro Perugino*. The artist who suggested and superintended the transfer from the walls of the desolate old *Magliana Palace* was *Signor Mariani*, who in the modern school of sacred painting at Rome is now pre-eminently distinguished among his competitors by genuine truthfulness, poetic sentiment, and grandeur of style. I may refer especially to his large and finely conceived frescoes of the martyrdom and funeral of *St. Stephen*, on the altars of the extramural *S. Lorenzo basilica*, executed not many years ago.

Many will be interested in the project lately advanced by *Sir Vincent Eyre* (a military gentleman long resident in Rome) for restoring the tomb of *Keats* in that Protestant cemetery near the *Ostian Gate* and *Cestian pyramid*, which the poet's biographer, *Lord Houghton*, well describes as "one of the most beautiful spots on which the eye and heart of man can rest." In an appendix to a poem on sundry Roman topics, introducing the principal arguments, in honour of the illustrious poet cut off by early death, *Sir Vincent Eyre* advocates the project with just and fervent feeling. Proposing that a marble medalion of *Keats* should be placed on his modest gravestone, he states that "a new bed of violets and daisies will be planted, and carefully tended, to perpetuate the traditions of the spot; and a young stone-pine tree will be planted in the rear." The appeal, he tells us, has already been anticipated from England and America. *Miss Frere*, a relative of *Sir Bartle Frere*, has forwarded a sum, the offering of several ladies from our country; and from beyond the

Atlantic has been received a contribution from a lady who has the honour of relationship to the deceased poet. The veteran artist *Mr. Severn* (formerly *British Consul* here), the friend and in his last illness the devoted attendant of *Keats*, has in his possession at Rome an admirable mask of that highly gifted poet, "taken in England" (*Sir Vincent* informs us) "when he was in the full bloom of youth and health;" and the project now advanced by the same gentleman is that a bust, besides a portrait-relief, should be executed to perpetuate the interesting countenance of *Keats*, and to be within reach of his countless admirers. A distinguished and most estimable sculptor, well known to all the English in Rome (as indeed in his own country), *Mr. Warrington Wood*, undertakes to execute the medalion gratis; and the cost of the marble, also of the erection *in situ*, will be defrayed out of the fund formed by subscription. Offerings may be sent to *Sir Vincent Eyre*, 81 *Via Candotti*, Rome; or to *Mr. Macbean*, now *British Consul* here. It is gratifying to know that the accomplishment of this generous project will be the implied protest of Englishmen against at least our (perhaps erroneous) interpretation of the sad and self-deprecating words inscribed by poor *Keats*' desire between his name and the date of his death (February 24, 1821), on his not-forgotten tombstone: "Here lies one whose name was writ in water."

C. I. HEMANS.

#### THE FRENCH GALLERY.

"ARTISTS of the Continental Schools," not merely French artists, furnish forth this exhibition at 120 *Pall-Mall*, the twenty-second of the series. It has a general air of liveliness, efficiency, and attraction, and contrasts very favourably with some of the gatherings of recent years. We shall, on the present occasion, mention a few of the pictures according to the nationality of the painters, reserving others for a future occasion.

*French Painters*.—*M. Gérôme* sends a work of considerable importance, *La Danse du Sabre*: a fact which of itself would suffice to make the collection a not undistinguished one. In point of colour, this picture is painted too obviously for the English market. *Gérôme* is not a colourist, and, when he is left to himself, he employs hues of a subdued and rather dingy kind, which, if not precisely harmonious, are at any rate consentaneous and in keeping. In the present instance, as in some others of late years, he introduces several bright tints—variegated, but neither rich nor beautiful, nor pleasing in the general impression: the casement of painted glass, for example, is not successful, nor the bright-green gauze which envelops the female dancer's face, above which the sabre is so precariously yet so securely balanced. Another rather failing point is the face of the piper seen in profile. The figures are numerous: one of the most effective in itself, and in the character which it gives to the composition as a whole, being the well-behaved Arabian baboon, seated on his haunches on a rug in the foreground, with yellow fur and black face, and watching the dance with a semi-civilised, semi-brutal air which emphasises the key-note of the work. The master of the house, with a green-turbaned head, has a harsh, rather haggard visage; he unbends for the moment, but with a joyless and unenlivening air. Among the most masterly pieces of design in the work we may name the glancing and tinkling tippet of gold discs or coins which covers the dancer's breast, and sways in and out to her consummately skilful motions; also the female musician who thrusts her tambourine forward as she plays, with a thoroughly easy and natural action. A clear white light comes through a window to the left, which, according to the perspective of the picture, is only indicated, not represented. Another conspicuous work is *The Marriage Contract*, by *J. Goupil*, the costume being of the period of the French

Revolution. This has a fair amount of skill, but is essentially a poor affair, with more of strained and pretentious posing than of real character or well-found incident. M. Bouguereau exhibits two pictures, of which the better one is named *Returning Home*—a peasant-girl whose arms are filled with wild-flowers and leafage, fitfully nibbled at by her white goat. *The Letter* is but a trifling specimen of Comte: the dexterous painting of the lady's white satin dress counts for little, but the face, no doubt, has a good deal of *esprit* in the expression. M. Billet resembles the late admirable peasant-painter Millet as closely in style as he does in name: his handling is vigorous, perhaps more directly so than that of Millet himself. *The Breton Mussel-Gatherer* and *The Young Ducklings* are capital performances of their class, and such as only an able and fully-trained artist could produce.

*Italian Painters.*—Campriani, Rossi, and Tapiro are three painters of exceptional skill, working in that very marked manner, so observable now in many quarters, which may be traced to the combined influence of Meissonier and of Fortuny. The delicate precision of touch, completeness of representation, and literality of aim, along with bright colour, sometimes too miscellaneous and unmitigated in hue to be harmonious, are highly noticeable in some artists of this school. The general effect is like that of seeing objects through an opera-glass: everything is minute and exact, diminished but not slurred or dwarfed, clear-cut as crystal. Such a work as that of Tapiro—*A Cobbler's Family, Rome*—might be pitted, for resolute undaunted precision, against the most determined examples of the English *prae-Raphaelites*, dating twenty and more years ago. There is a very good sense of design about this picture, which, spite of the unspeakably ragged trowsers of the piping boy, and tattered apron of the Cobbler, is not defaced by meanness or vulgarity: it has even something of idyllic grace, or classic under-current of suggestion. The handling, however, is too hard: it is as if Signor Tapiro had painted with diamond dust as his medium, instead of magilp or turpentine. *Feeding the Fowls*, by Campriani, with a steep flight of stone steps up which the birds are hopping or fluttering, is most picturesque and enjoyable; and *The Phrenologist* of Rossi—a spare arid man of science, half enthusiast and half quack, demonstrating upon a skull to two overdressed ladies of the late eighteenth century—is a very able work, which leaves a tart impression on the eye, like that of some hardly pleasant but choice wine on the palate. It realises the idea of a decadent over-civilisation; the man of science becoming somewhat of the Cagliostro type, compounded of mystic, impostor, and intriguer, and the great ladies who dabbled in his secrets ripening for the Revolution and the guillotine. Another talented vivid Italian painting, belonging to a different subsection of style, is that of Jacovacci—*A Nuns' Chapel, the Fête-Dieu*.

*Spanish Pictures.*—Here again much the same general influence as that which we have noticed in speaking of the Italian works is apparent: literality of motive, skill of handling, and minuteness of work, are carried to a high pitch. *The Conjuror*, by J. Agrassot—the costume being of about 1780, and the man of legerdemain being occupied in drawing an endless string of ribbons from his mouth—is extremely clever, but, as a whole, ugly; the expressions are true and bright, but a little hard; the colour varied and trenchant. The faces of the children are less successful than the rest, being somewhat blowzy and bloated. *Returning from Market, Seville*, by A. Liardo, is a surprising bit of almost microscopic nicety. *Behind the Scenes*, by R. Ribera, represents a female equestrian in a circus who has had an accident, and is carried off in a dead faint. There is abundance of incident and by-play in this picture, which would bear lengthy description, were one to go through it point by point: the technical ease and dexterity of touch are also eminent, but

the nature of the subject, with its tawdry stage-costumes, alien from nature and from pictorial propriety, makes it unpleasant, and well-nigh repulsive.

W. M. ROSSSETTI.

#### NOTES AND NEWS.

A COLLECTION of drawings was sold at Amsterdam on the 19th ult., by the following masters (the subjects are not given in the report of the sale):—Descamps, 1,400 fr.; Ary Scheffer, 1,025 fr.; Le Gallait, 850 fr.; N. de Keyser, 2,290 fr.; H. Leys, 1,160 fr.; H. T. Ten Kate, 1,225 fr.; J. B. Madou, 2,180 fr., and another, 1,910 fr.; D. Bles, 3,005 fr., another, 970 fr., another, 790 fr.; J. Bosboom, 1,620 fr.; J. Cats, 580 fr.; J. Israëls, 1,170 fr. and 700 fr.; C. Rochussen, 930 fr.; H. Scholten, 1,040 fr.; C. Sprenger, 1,110 fr.; H. Frigt, 590 fr.; Waldorfe, 550 fr.; Wynants, 550 fr.; Baron, 460 fr.; Calame, 400 fr.; Rembrandt, 850 fr.; A. v. Ostade, 1,350 fr., another, 825 fr., and another, 900 fr.; Van der Meer, of Delft, 1,890 fr.; a painting by Verschuur of a Stable sold for 6,000 fr.

WE noticed lately as to be seen in the British Museum a terra-cotta boot, on the sole of which the hob-nails were arranged to form an *alpha* at the beginning and an *omega* at the heel. Since then we have seen, in the Castellani collection of the Museum, a small gold boot with the nails very expressively forming the word *παρουσ*—"walk." There was thus apparently a good deal of scope for the ancient *sutor* without his looking *ultra crepidam*.

M. DE SAINT-MARTIN, in the first instalment of an article on Troy (*Revue Archéologique*, March, pp. 154-170), contends vigorously for the impossibility of Schliemann's site—Ilium Novum—being that of the Homeric Troy. As yet his arguments are based only on topography; and though he does not advance anything new, it must be said that he has been very judicious in his selection from the old arguments against Ilium Novum and in favour of Bunarbashi. Between the two theories, we shall be compelled to believe again that Homer really was blind.

FOR the information of MM. Dumont and Rayet, the latter of whom raises the question in the new number of the *Revue Archéologique* (March, p. 172), we may state that the vase bearing the name of the artist *Gamedes*, and said to have been found at Thespiæ, in Boeotia, is in the British Museum. It is a small aryballos of a brownish clay, unpainted, ribbed vertically, the ribs being interrupted half-way by a narrow horizontal band on which the inscription is incised. Heydemann had certainly read the name wrongly as *Pamedes*. But it may still be doubted, even with the recurrence of the name on a vase in the Louvre from Tanagra, whether the fifth letter is correctly read as *Δ*. Its shape on both vases is *D*, which in archaic Greek corresponds rather to *P*. *Gameres* would be quite satisfactory as a name, and is so given in the Parliamentary Report of the British Museum for 1873, p. 16, No. 27, where this vase is described among the acquisitions of the year.

A CORRESPONDENT in Edinburgh writes to us:—

"The latest picture of Sir Noel Paton, which is now on view at the gallery of Hugh Paton and Sons, Princes Street, Edinburgh, is entitled *Satan Watching the Sleep of Christ in the Wilderness of Temptation*. The picture was conceived as an early episode in the sublime epic of the Forty Days' Temptation, the more immediate object of the artist being to depict the surprise and rage of Satan at his first discomfiture by the mere man Christ Jesus, of whose indwelling divinity he was necessarily unconscious or incredulous. The scene is a wilderness of boulders and broken rocks, with jagged cliffs in mid distance and purple hills beyond, above which the first faint beams of morn are beginning to appear, while on the left the morning star still shines in the heavens. Drifting before the dawn, trailing clouds sweep across

the sky, their edges tinged with the light of the coming day, a slight haze still hanging over the landscape, which is suffused with the radiance of early morning.

"In the centre of the picture, the Prince of Darkness, a grand statuesque figure, without that repulsive appearance so often given to him by painters, is seated on a large rock, with half-closed wings. A lurid crown of flame encircles his swarthy locks, his spear placed on the ground rests on his right shoulder, and a red garment enwreaths his loins. His left hand clenched in anger presses on the knee, on the other knee the right elbow rests, the hand clasping the under part of his face, while he glares with baffled rage and surprise at the Sleeper who has defeated his wiles. In the foreground, lying on the bare rock, Christ sleeps at the feet of his tempter. The figure is after the traditional model, the drapery being felicitously disposed in robes of red and blue, while a halo surrounds the head. The hands are clasped, and on the countenance, wan and weary with fasting and mental agony, there still linger traces of the conflict through which He is passing, and which seems from the troubled repose to be repeated in His dreams. The face of Christ is a study in itself. The picture is well composed, the drawing masterly, the figure of Satan especially being boldly delineated and admirably modelled; the colour, though in a low key, harmonious and in keeping with the subject; and the technical treatment in the artist's usual elaborate and finished manner. Alike in conception and execution, the picture is one of the finest that we have seen from the easel of the gifted painter."

FOLEY's statue of Gratian was successfully cast in bronze last week at the foundry of Messrs. Maselfield. It is to be erected in Dublin.

*The Globe* states that the collection of casts and statues bequeathed to the nation by the late Mr. Gibson will probably be opened to the public at the Royal Academy about the middle of May.

AN EXHIBITION of the works of the distinguished Swiss painter M. Dätier is being organised at Soleure by the Swiss Société des Beaux-Arts.

THE exhibition of the works of Führich, the religious painter, at Vienna, continues to attract a large number of visitors.

It is announced that the committee appointed to decide upon the true character of the statue of St. John the Baptist, recently brought to light in the Rosellini-Gualandi palace at Pisa, have given it as their decided opinion that it is a genuine work of Michel Angelo.

THE German papers report the death, on March 29, at Darmstadt, of the copper-plate engraver, Heinrich Felsing, whose name is well known in Germany as one of the founders and most zealous supporters of the present "Turn-System," which has acquired such widespread popularity among Germans of all classes.

THE Administration of the Fine Arts has just ordered four ceilings for the decoration of the Louvre. The first, representing "The Glory of Mary de Medicis," is to be executed by M. Carolus Duran; the second, "The Glory of French Sculpture," by M. Tony-Robert-Fleury; the third, "The Glory of Rubens and of Painting," by M. Giacomotti; the fourth, "The Glory of Jacques de Brosse and of French Architecture," by M. Jules Lefèvre.

THE death is announced of M. Casimir de Balthazar, the painter, a pupil of Paul Delaroche. His principal works were *Joan of Arc in Prison*, *Philippe de Valois* after his defeat at Crécy, and the *Death of Lara*.

AN interesting discovery has, according to the *Journal Officiel*, been made at Les Corbières, on the top of the mountain overhanging the village of Padern, of a grotto, containing, among other relics of prehistoric inhabitants, pieces of shells carefully cut into hooks, and pierced with a hole for suspension from the neck, which evidently

were the knives used in remote ages. The use of shell-implements is an almost novel fact in diluvial caves, and would seem to lead to the supposition that the vast plains of Roussillon, from Perpignan to the environs of Estagel, once formed part of the sea, and are comparatively recent deposits of the Tet and the Agly.

THE Italian sculptor Vincenzo Conzani has lately been exhibiting in Florence his fine recumbent statue of Matilda, Duchess of Tuscany. The monument to Matilda, of which this statue forms part, is a structure of pure white marble in the style made famous by Orcagna. The Duchess is represented lying dead, in her robes of state, on an altar tomb. Nothing can be more true to nature than the expression of her countenance, which reveals that wonderful beauty so often observed shortly after death. The whole figure is enveloped in admirably-composed drapery, with the exception of the delicately-formed hands, which are simply crossed upon the breast.

Signor Conzani has also recently completed several other works of great merit, among which may be mentioned a combating Amazon full of spirit and very fine in form, a relief of a figure of Charity, a figure called Sacred Music, a duplicate of a statue in the possession of the Queen, who possesses another work by the same sculptor. We are told that Signor Conzani—like his great compatriot Michel Angelo—always works upon his marbles with his own hands. They are roughly blocked out for him, but no more; all else is his own; and the result is a sentiment that is rarely found in the works of modern sculptors, many of whom never even touch their marbles with their own hands. They are completed almost entirely with the chisel, the rasp being very slightly used.

COROT has not left any work of importance, as was at first supposed, to the Louvre. Both the *Hagar* and the *Dante*, which it was thought at one time were bequeathed to the nation, appear among the five hundred pictures, studies, and drawings that are to be sold at the Hôtel Drouot early in May. It seems, however, that by virtue of some testamentary document, dating a long time back, a sketch taken in the Forum many years ago really belongs to the Louvre.

AN exhibition of the drawings and studies of François Millet will be opened in Paris early this month. They are mostly lent by M. Gavet, the architect, and the exhibition will be held for the benefit of Millet's family. The *Chronique* thinks it probable, however, that it will be opened gratuitously to the public on one or two days of the week.

MR. HEATH WILSON writes as follows to correct a statement made in his letter of March 1:—

"In my letter of March 1 on the opening of the tomb of Lorenzo II. de Medici, I find it stated that 'a stout iron spike projected from the bottom of the marble sarcophagus, apparently put there when Alexander was deposited.' Having written to save the post, it appears that in my haste I have not expressed myself correctly, for I have no doubt that this spike was there when Alexander was deposited, and that it was one of two, which held down the first wooden lid over Lorenzo, but was removed and probably broken up when the body of the son was placed in the sarcophagus. As that body was twisted to avoid the spike, it is manifest that it was there at the time.

"There is a wide-spread feeling of regret that the bodies were disturbed, a feeling in which every one of any sentiment must concur. It was needless, no observations of any value were made, and the destruction of the clothes and breaking up of the bodies destroyed their identity."

APPROPOS of the discussion that took place some time ago in Parliament regarding Westminster Abbey as a burying place, and the idea that was started of a cloister in which monuments might conveniently be raised to our great dead, a correspondent gives us the following details of a grand

cemetery that has been recently formed at Stagliano, close to Genoa.

"It far exceeds anything of the kind existing in Great Britain, whether in architectural magnificence or in its general arrangements. When I saw it last about forty thousand pounds had been expended upon it, which sum, so I was told, had been entirely repaid by the sale of the vaults, for some of which as much as fifteen hundred pounds was paid, with an engagement to spend as much again in monuments. When this superb cloister with its galleries and magnificent chapel, and its extensive burying grounds, was commenced, the School of Sculpture at Genoa was at a very low ebb. Within twenty years, by the numerous commissions for monuments, a school has been created which boasts of nearly a dozen good sculptors. In that short time more monuments have been erected than exist in Westminster Abbey, and many of them, paid for by private citizens, are as magnificent as, or more so than, the public monuments erected in our national Walhalla. The municipality has a right of veto, and admits no monument or inscription offensive to taste, and lays down rules which work efficiently as to measurement, style, and cost of every monument. Nothing can well be more satisfactory than the results. This great outlay on the magnificent cemetery of Stagliano has been made by the small community of Genoa, where some forty years ago I have seen bodies, wrapped in rags or naked, cast anyhow, without coffins, through holes in the pavement of churches, or into public cemeteries of the most infamous kind. So it was in many parts of Italy, but now all things relating to the dead are done in decency and order as a general rule."

It may be added as a hint to our timid municipalities, that this Stagliano cemetery has proved a profitable undertaking. It pays nearly cent. per cent., and this among a small population.

BESIDES the splendid Corona, of which we gave an account some time ago, two other extremely interesting specimens of early German metal work from Hildesheim Cathedral may be seen in the new court of the South Kensington Museum. One of these is a baptismal font of cast brass, in the form of a deep cup or basin with a cover supported by four kneeling figures. These four figures are supposed to be symbolical of the four rivers that issued from Paradise. They are by no means idealised in character, indeed, they are almost grotesque in style, but they bear the overturned jars by which rivers are usually signified. The ornament round the font is in high relief. It is divided by arches into four compartments, in the first of which is represented the passage of the Red Sea by the Israelites, in the second the Baptism of our Lord, in the third the Ark of the Covenant borne across the Jordan, and in the fourth the Virgin enthroned between two kneeling bishops—the arms of the see of Hildesheim. On the cover are four other reliefs, representing the blossoming of Aaron's rod, the murder of the Innocents, the woman washing her Saviour's feet, and Mercy distributing gifts to the poor. Numerous inscriptions explaining the symbolic meaning of these carvings, mystic emblems, and statuettes of the Virtues fill up the rest of the space, so that there is not the smallest portion of this remarkable work that is not richly adorned.

According to the scroll held by Wilbern, Bishop of Hildesheim, one of the kneeling bishops on either side of the Virgin before described, this font was erected by him "in honour of the Virgin, and in the hope of pardon." If this is correct, and there seems no reason for doubting it, this magnificent example of mediaeval casting dates back to the latter half of the thirteenth century, probably about 1260. It has remained in Hildesheim Cathedral ever since, but has been removed from its original position in the nave to the Chapel of St. George. The cast of it at South Kensington, taken, we believe, by some electrotype process, has been executed with great care, and reproduces the original with great sharpness and fidelity. The other Hildesheim work, a bronze pillar of remarkable beauty, we hope to notice another time.

M. HÉBERT is the French artist treated of in the *Portfolio* this month, and his morbid but undoubtedly poetic picture of *La Malaria* is the one chosen to represent his style of art. M. Hébert is an artist who never looks at nature in her happy moods. There is always in his work an underlying sentiment of disease and death. None of his men and women have healthy red blood in their veins, but move about in a sad anaemic condition, like ghosts on the borders of Hades, or patients at the doors of a hospital. Even his great Virgin and Child, that was recently so extolled by French critics, was after the sallow ascetic type of Byzantine art. There is no denying, however, a peculiar poetic charm in Hébert's art, and this is well seen in *La Malaria*. It attracts our regard even though, as About said of it, we "feel as though we should catch fever by simply looking at it." A picture, or rather several pictures, of an "Autumn Effect," done, however, with the pen, and not with the brush, by R. L. Stevenson; a review of C. C. Black's *Michelangelo Buonarroti*, by W. B. Scott, and of Ernest George's *Etchings on the Loire*, by P. G. Hamerton; together with technical notes descriptive of Paul Delaroche's processes gained from his friend and pupil Mr. Armitage; and the usual National Gallery subject, this time an etching of Gainsborough's *Watering Place*, by R. S. Chattock, make up the number.

THE Italian art-correspondent of the *Allgemeine Zeitung* has written to that journal in reference to the name of the so-called *Madonna della Rovere* of Raphael, in the possession of Dr. Peirano, of Genoa, which the Empress of Russia was anxious to purchase. According to the writer the picture—which is a variation or copy of the original *Madonna della Rovere* of the gallery of the Dukes of Alba, and was painted for the church of the Olivetani, in Nocera de' Pagani—owes its name to the oak-tree (*rovere*) against which the Virgin is leaning, and not to the family "Rovere," who are believed by Dr. Peirano to have had a magnificent gallery at Albisola, near Savona, where, as he states, he was fortunate enough to pick up this really splendid *chef-d'œuvre* from a poor cobbler of the place. The Alba picture, of which there are thirty copies or facsimiles claiming to be original, is round, and measures about three feet in diameter. It represents St. John holding out a cross towards the infant Jesus, while the Virgin, who fills the centre of the canvas, stands clearly out from the sky behind her, with the town of Nazareth on her right and the mountains on the left. In the Peirano picture, which is square, the Madonna occupies the extreme right side of the panel, and with a half-open book in her hand leans against the massive trunk of the oak, whose branches cover a third of the sky, while the town and mountains fill up the left side of the picture.

## THE STAGE.

SALVINI.

A FRENCH critic, notably keen to discern the signs of the times, has ventured the opinion that for the moment comedy has had its day, and that the old time when tragic acting was seriously cared for is coming back again for a while. The success of Salvini in America and Italy; his success this very week at Drury Lane, the success of Mr. Irving for now three years at the Lyceum, and the success of Mounet Sully and of Sarah Bernhardt in Paris, justify to some extent, if they do not wholly confirm, what M. Sarcy has said. In England, however, another explanation than that of a change in the public taste may reasonably be offered. Tragedy has of late been presented to us more impressively than comedy. Not that we have more of good tragedians than of good comedians, but that tragedy is less dependent than comedy upon *ensemble* for its effect. A fine tragedian engrosses attention: he is capable of "filling the stage." A fine comedian loses much

of his charm if he is not quite equally supported, and that is why no one of the fine comedians that we have—and we have four or five, scattered over the London theatres—produces the effect that is produced at the Lyceum by Mr. Irving, and at Drury Lane by Signor Salvini. Even at the Prince of Wales's, where *ensemble* is studied much, the excellent art of Mrs. Bancroft is not seen always at its best. Mrs. Bancroft, as her last performance has proved beyond dispute, has, like Mr. Irving, the rare genius of invention; but her field is not the one in which invention tells the most surely.

Let us come to Salvini: an artist undoubtedly of great gifts and great acquisitions. He has taken the English public a little by storm—at all events that portion of it accustomed to the mild and make-belief emotions of the opera—and people have hardly been in a temper to ask themselves what he lacks, as well as what he possesses. As far as one can judge by his performance of *Othello*, he lacks quietude, reticence, self-suppression. His acting appeals at once by its strong personal display to audiences rather readily unmindful of the absence of subtle effects, and not perhaps the most competent in all the world to value at once the more delicate light and shade of the art of Regnier, Blanche Pierson, Delaporte, Sarah Bernhardt. Salvini's style is vaguely but truly enough described as "broad" and "large." He has something—and this on the best side of him—in common with Macready; something again in common with Mélingue, who, if he had played *Othello* on the Boulevard, would have given him a touch of melodrama. Unlike Ristori's art, Salvini's is the art of immediate and sure appeal. It is not wholly fanciful to say that Ristori might claim kinship with Ingres: Salvini with Décampes and Delacroix.

That, then, is our preparatory grumble, if grumble indeed it be: we have tried only to indicate our own sense of something wanting, below the power so easily visible; power so soon appreciated.

We turn to the pleasanter business of rendering some justice to that power, and of tracing for those who have not seen the sensation of the week some outline of that figure he presents. A vigorous form, of one only now in middle life, a square-set head, comely features, extreme mobility of expression, a rich full-toned voice that can be very loud without fatigue, and low and gentle while still manly—these are Salvini's natural advantages, and these he has studiously preserved or improved. His figure seems made to realise for us *Othello*: his whole temperament, strong but not nervous, is in accord with the part. His attitudes and actions are graceful, but with a natural and seemingly unstudied grace, in which few of his comrades are deficient—the actor who plays Cassio has as much grace, and more youth, to aid him. He makes little play with his hands—those sure indexes of temperament and character—betrays here little of delicate or sensitive organisation, and is for this reason by so much the nearer to the realisation of the popular notion of *Othello*. Apart from voice and elocution, his strength lies in the clearness with which his face exhibits what one may call the primary and less complicated emotions. As he looks at Desdemona, so lovingly, in the second act, you realise the "too much joy" of the text, for his face is aglow with happiness; and when Iago is pouring into his ear the tale that arouses jealousy, it is very jealousy that is on his face in an instant; and when, here introducing an innovation, he flings Iago to the ground in hatred of his story, all the violence that play of features can express is expressed by Salvini; and still later on, before Desdemona herself, his face is charged with a passionate but simple regret. So that it may be truly said that his face is of immense mobility, but its changes are rapid, and not slowly shifting ones. His face presents this look at one moment, and that—a quite different one—at

another, and you are rather strangely conscious that the one expression has nothing to do with the other. It follows the other, as a second geometrical pattern follows the first suddenly in the turn of a kaleidoscope: it does not follow the other as one light follows the other, gradually brightening, gradually darkening, over the face of a landscape. Thus it has great mobility, but not that mobility so fine that you are not struck at all with its greatness because it is so delicate and subtle. In change of expression, as in change of voice, Salvini appears to rely upon the effect of marked transitions. Of these he is undoubtedly a master.

He holds himself in reserve, throughout the earlier acts, though we said he had little reticence. But his own definite comprehension—the actor's first need—of what it is that he intends to do in the three hours given him for his work, and his own sense, a very just one generally, of the broad massing of light and shade, so to say, in his composition, incline him to quietness at first; and so the speech to the Senate is delivered very naturally, with no artifice whatever of rhetoric, and there is a very patient calm in his manner with Brabantio, as if Brabantio's paternal opposition were a thing to be philosophically expected and reckoned with. And thus his great effects—the outburst of violence upon Iago, the impetuous hurry with which he drags Desdemona to her alcove, and the scene of suicide—are led up to with discretion, and the performance from beginning to end is exactly what the actor with a sure command of means has intended it to be. The suicide itself is the strongest example of purely realistic acting which we can call to mind, though its realism is not bettered by the lurid lightning and stage thunder which either Italian theatrical tradition or Signor Salvini's own choice introduces here. The speech in which occur the thrice familiar words—keynote to what follows, and true cause of the suicide—"Othello's occupation's gone," is delivered with melancholy thoughtfulness; but that passes into impatience before the final moment, and impatience into rage and bitter despair, and so we are made ready for the final moment, which is terrible when it comes, for it is a marvel of realisation and an exhibition of horrors compared with which Croizette's death in the *Sphinx* is but a little thing. From the folds of his raiment Signor Salvini produces a Moorish scimitar, which, flashed before you for an instant, is put quickly to his neck, and there is a brief motion, as of hacking at firm flesh; the head goes backwards; there is a low gurgle, and the figure has rolled back, has rolled over, helpless on the floor, and the legs are drawn up in the air with horrible spasms of quivering.

From his comrades, Signor Salvini does not receive much valuable assistance. The representative of Desdemona is familiar enough with the resources of her art, but being apparently without the youth, she is also wholly without the *naïveté* of Desdemona. Cassio is gracefully played, and the goodly presence of the actor who represents him makes this character more real to us than any other, *Othello*, of course, excepted. Iago is played by an actor of intelligence, but of little force, and of no appearance to suggest Iago's mental authority. Brabantio is a parent of no particular importance, and the Doge does not suggest to us any freedom of action. He has perhaps read M. Yriarte's entertaining volume, and gathered that though the Doge was the head of the Republic, he was by no means its master.

FREDERICK WEDMORE.

WHILE Salvini has been exciting the audiences gathered at Drury Lane, the manager of the French plays at the Opéra Comique has contented himself with a very light entertainment—the production of the most recently successful pieces at the Théâtre des Variétés. It could hardly occur to anyone to describe *Les Trente Millions de Gladiateur* as a literary work of surpassing value. It

has the merit of *Le Journal pour Rire*, and a little of its freedom. What its four acts are all about it would be difficult to tell, for certainly its strength is neither in plot nor character. It is a farce in four acts, but, unlike most people's farces, it is actually amusing. And it is acted by M. Pitron's company with great spirit, vivacity, and fun. Mdlle. Wilhem represents, to the satisfaction of the audience, a fast young woman who aims at a good match. M. Monti appears as the loud American millionaire whose wealth is all-powerful in compassing his desires. M. Perrier's genial countenance—a typical face among French bourgeoisie—makes Gredane pleasant to look upon; and the remaining characters are really well sustained by MM. James, Noblet, Lecourt, Mangin, and Mmes. Fabert, Désirée, and Jouffroy. The manager announces the early production of *Made-moiselle Duparc*, the last piece of any importance brought out at the Gymnase. It is by M. Louis Denayrouse, who it is said had the assistance of M. Dumas in the revision of his work.

*David Garrick* has been revived at the Haymarket. It is probably Mr. Sothorn's part—that is, the part wherein, while being always popular, he sacrifices little or nothing of art, to attain and keep the popularity. It is true there is a drunken scene, and that a drunken scene on the English stage is generally horribly abused—was abused, for instance, very recently, in *Home*—but here, in *David Garrick*, it is in its place: by it is transacted some necessary business of the play. And it is kept within due bounds, and is made by Mr. Sothorn the occasion of one really fine touch, the presence of which would excuse many more faults than the performance has: that fine touch is the momentary dropping of the simulation of drunkenness, Garrick being genuinely struck by the graces of the girl whom he has promised to disgust. In this part, Mr. Sothorn should undoubtedly be seen by those who have not seen him already, and those who have seen before may go to see him again, if only with the laudable purpose of preventing another revival of the exaggerated farce of Dundreary. But it is time, perhaps, that we saw Mr. Sothorn in a new character, and there is fortunately talk of a comedy by Mr. Westland Marston which may speedily give us this chance. *David Garrick* has one advantage over some other pieces in which Mr. Sothorn has appeared. It is not a one-part piece. There is reality and solidity about the other characters; they are not mere ghosts that come and go at his bidding. Thus the City people are fair enough types of a vulgarity a little lessened nowadays, but not yet wholly out of mind; and these people are drawn with firm outline and full colour by Messrs. Rogers, Clarke and Osborne, Mrs. Fitzwilliam, and Miss Fanny Wright. Mr. Howe gives the right dignity to the merchant who is better than his surroundings. Mr. Buckstone is Squire Chivy. The merchant's daughter, Ada Ingot, is played by Miss Minnie Walton, whose buoyant air is always welcome to audiences that gather to be jolly. Of the sentimental aspect of a character Miss Walton is not indeed naturally the most fitting representative, but she satisfies requirements which ought to be reasonable, since they are certainly moderate. The piece is put upon the stage with the care and taste usually to be noticed at the Haymarket Theatre. It will attract the public for a considerable time.

*London Assurance* has speedily taken the place of *Rose Michel* at the Gaiety, but it will be played for only a few nights, as *The Tempest* is in preparation. *London Assurance*, which everybody will remember as belonging to the earlier and better part of Mr. Boucicault's work, is one of those comedies which it requires very bad acting to spoil, but very good to do justice to. At the Gaiety, the acting just now is neither good nor bad; or rather, there is something of each. Mr. Maclean—often a most serviceable actor—has little of what is required for the part of Sir Harcourt

Courtly, which one has somewhat recently seen played, with the most admirable effect, by Mr. Farren, at the Vaudeville. But Mr. Maclean will never spoil a part, though he cannot always make it. For this character his physique is little suited. Mr. Cooper, again, is too experienced to fail, and Mr. Soutar is equal to the character he represents. Mr. Edward Righton, as Mr. Spanker, gives us a glimpse of new character. In individualising a part, this comedian is admirably strong. The delightful bustling comedy-part of Lady Gay Spanker is entrusted to Mrs. Gladstone, who performs it with vigour, but without charm. Practised as Mrs. Gladstone is as an actress, and capable as she doubtless is to represent characters in which we do not happen to have seen her, she is not to be accepted as the sufficient representative of this character of brilliant comedy. Miss West and Miss E. Gray lend their aid in minor parts. The piece, as we said, is to be quickly succeeded by *The Tempest*, and by the middle of May we are promised, at the Gaiety, a good French opera troupe who will familiarise us, it is to be hoped, with that music of Boieldieu and Hérold of which the English public is for the most part ridiculously ignorant.

THE production of the new little afterpiece at the Strand has been again postponed; but it was finally promised for Thursday night, too late to be noticed to-day in the columns of the weekly papers.

THE last nights of the *New Magdalen* are announced at the Charing Cross; from which it may be inferred that the public has sufficiently considered Mr. Wilkie Collins's solution of the "great social problem," or, in other words, that what is really an interesting drama, and no "solution" of any "social problem" at all, is now near to the end of its run.

A NEW comedy by Mr. Gilbert will be produced almost immediately at the St. James's Theatre.

WE hear that M. Legouvé has just finished a new comedy, but nothing is as yet arranged as to the theatre at which it will be represented.

Mlle. DELAPORTE has returned to St. Petersburg, to finish her engagement at the Théâtre Français there.

Mme. PASCA will shortly appear for a few weeks in Paris, at the Vaudeville Theatre.

WHAT is found most successful in the new *revue* at the Paris Vaudeville is the imitation of the acting at the Théâtre Français in *La Fille de Roland*. Delaunoy mimics admirably the gestures and the tone of Maubant as Charlemagne, and St. Germain reproduces, with infinite fun, the *tic* of Mounet Sully as Gérard. But this talent of successful imitation is by no means a rare thing. Nearly every theatre possesses one or two actors who, at least among their comrades, are known to exercise it.

PARISIAN curiosity has been excited during the last few days by the appearance of a Russian company, playing in Russian, at the Salle Ventadour. They played a piece called *Une Noce Russe*; and of course in all the audience there were hardly twenty persons who understood the language, and so could properly follow the talk and the meaning of the by-play. Under these circumstances detailed criticism became difficult, but it would have been more so had all the dialogue been allowed to remain. The Russians, however, wisely abridged it very much, and trusted a good deal to pantomime and ballet. As to the genuine acting it impressed critics with a sense of its naturalness. There seemed no self-consciousness. The actors did not appear at any moment to be playing parts on a stage. The company had brought many costumes and a part of the stage furniture. The costumes were reported to be very exact and very rich, though monotonous in form and colour. "C'est en somme"—writes a keen observer of this performance—"c'est en somme un spectacle

curieux et amusant: il a cela de bon, c'est qu'on n'est pas forcé de tout voir ni d'écouter avec grande attention. Il faut aller là uniquement pour se donner la sensation piquante d'une civilisation autre et d'un art bien différent. On va souvent la chercher bien loin, au prix d'un voyage coûteux et fatigant; on doit être trop heureux qu'elle vienne vous trouver."

JULES CLARETIE's comedy at the Théâtre de Cluny is finally pronounced to be a *succès d'estime*, neither proving that the excellent critic will be a successful dramatist, nor proving that he is wholly without the gifts required for creative work. He is a keen judge and a man of taste. It remains to be seen whether he is also a man of really original power.

## MUSIC.

### RAFF'S SYMPHONIES.

1. "*An das Vaterland*," eine Preis-Symphonie in fünf Abtheilungen, für das grosse Orchester. Von Joachim Raff. Op. 96. (Leipzig: J. Schuberth & Co.)
2. *Symphonie* (No. 2, *O dur*) für grosses Orchester. Von Joachim Raff. Op. 140. (Mainz: Schott.)
3. "*Im Walde*:" *Sinfonie* (No. 3, *F dur*) für grosses Orchester. Von Joachim Raff. Op. 153. (Leipzig: F. Kistner.)
4. *Symphonie* (No. 4, *G moll*) für grosses Orchester. Von Joachim Raff. Op. 167. (Leipzig: J. Schuberth & Co.)
5. "*Lenore*," *Symphonie* (No. 5, *E dur*) für grosses Orchester. Von Joachim Raff. Op. 177. (Leipzig and Weimar: Robert Seitz.)
6. *Sinfonie* (No. 6, *D moll*) für grosses Orchester. Von Joachim Raff. Op. 189. (Berlin and Posen: Bote & Bock.)

It has long been allowed that of all the tests to which an instrumental composer can submit himself, the writing of a symphony is one of the most severe. The best proof of this is to be found in the small proportion of the large number of works of this class produced which make any real and lasting impression. The majority of new symphonies are heard once—perhaps even two or three times—and then pass away into oblivion, and are thought of no more. Again, how seldom, comparatively, is the success of a musician's "first symphony" sufficient to encourage him to write a second! The fact is that a rare combination of the highest gifts is needed to form a really great symphonic writer. Beside the individuality of idea and conception necessary to give a distinct "style" to his work, he must possess the most complete mastery over the resources of counterpoint, and the even more precious faculty of "thematic development." Of the management of an orchestra less need be said, because this is comparatively the easiest part of the composer's work; and many symphonies are to be met with the scores of which are beautifully laid out, though they may be wanting in nearly every other requisite of a truly great work.

No living composer possesses the various qualifications referred to above as needful to the symphonist in so large a measure as Joachim Raff. I have no hesitation in saying that the works now under notice are, taken as a whole, the greatest symphonies written since those of Schumann. While inferior to this composer in poetic beauty of

imagination, Raff is far his superior in all that pertains to the technique of his art. Before speaking in detail of the six symphonies with which he has enriched the répertoire of the concert-room, a few remarks on his peculiar characteristics will probably interest our readers.

Raff just (and only just) falls short of the possession of the highest genius. If we compare one of the best of his symphonies with one of Beethoven's, this will be clearly seen. In a symphony of Beethoven it is the *musical idea* which chiefly arrests attention and compels admiration. The treatment of the subjects is either a secondary matter, or is so indissolubly connected with the ideas themselves, that one cannot be detached from the other. In Raff, on the contrary, it is the masterly skill of the workmanship which produces the most forcible impression; the themes which are treated are often of subsidiary importance. The composer seems deficient in self-criticism; he sometimes appears to take the first series of notes which occurs to him, and to construct a most elaborate and interesting movement out of them, as if he were bent on disproving the old saying that "one cannot make a silk purse out of a sow's ear."

Raff's melody is for the most part simple, very appreciable, and sometimes "ear-catching" to a degree that verges on the commonplace. He prefers diatonic to chromatic subjects, and frequently constructs his themes entirely on the notes of the scale, sometimes (as in the finale to the "Wald-Symphonie," or the opening of his sonata in D for piano and violin) merely on the notes of the common chord. His subjects always adapt themselves well to thematic development, and in this branch of his art Raff may be compared even with Beethoven himself. Such specimens of workmanship as the finale of the symphony in C, No. 2, the whole of the G minor symphony, or the first and last movements of that in D minor, are truly models of form. This is the more surprising when it is remembered that Raff is a self-taught man. His contrapuntal skill is at times really admirable. He has a peculiarity which I have not met with (at least to nothing like the same extent) in the works of any other symphonic writer. He frequently takes two quite distinct subjects from different parts of the same symphony, and works them together in a most ingenious way. To give one illustration of this: In his last symphony (in D minor) the slow movement is an amply developed funeral march. This is written in the regular march-form, and is followed, according to rule, by a trio. So far there is nothing unusual; but in the *coda*, which concludes the march, these two themes (that of the march and trio), which are totally unlike one another, are introduced simultaneously, and with the happiest effect. As to the ordinary devices of fugue, canon, and imitation, the scores are full of them. Scientific writing has been called "the salt of composition:" if it be, Raff's music is certainly highly flavoured. It should in justice be added that his fugal writing is seldom, if ever, dry. There is, however, one serious drawback to the popularity of these symphonies which

must be mentioned—they are nearly all more or less too spun out. Prolivity is Raff's easily besetting sin. Evidently gifted with the greatest fluency in composition, and able at a moment's notice to throw off any quantity of thematic development by the yard, he does not always know when he has said enough. Every one of his symphonies is very long. That in G minor is the shortest, but this is only short by comparison. All the works would have gained materially by compression. This tendency towards undue length is not peculiar to Raff; it is characteristic of by far the greater part of recent German music. The modern development of instrumental composition points less to the creation of new forms than to the enlargement of those which already exist. It may be urged that Raff and his contemporaries are only doing with respect to Beethoven what the latter did with regard to Mozart and Haydn; but there is this important difference, that Beethoven justified his extension of form by the wealth of ideas and the importance of the subject-matter, whereas modern composers too often use excessive elaboration to conceal poverty of invention. This cannot be said of Raff; still he is none the less open to the charge of too great lengthiness.

One more point remains to be noticed before saying a few words about the symphonies separately. Raff has a decided partiality for what is known as "programme music." Of the six works now under notice, four have a definite argument attached to them. Mendelssohn remarked on the subject of programme music, that after Beethoven had taken the step he did in the Pastoral Symphony, it was impossible to keep clear of it. Few musicians would condemn it *per se*; the great point that should be borne in mind is that it should be, as Beethoven himself said of his Pastoral Symphony, "mehr Ausdruck der Empfindung als Malerei"—expression of emotion, rather than painting. In Raff's symphonies we find both; and while those movements in which "expression of emotion" is attempted are frequently among their composer's most successful efforts, he fails when he essays the "painting" of the wild hunt of Hulda and Wotan in the *finale* of the "Im Walde," or the ghostly ride in the "Lenore."

The first symphony, "An das Vaterland," was written, as we learn from a note by the composer prefixed to the score, between the years 1859 and 1861. In the latter year the Gesellschaft der Musikfreunde at Vienna offered prizes for the best symphony, and Raff sent in his work, which obtained the first prize. It is, nevertheless, on the whole by no means a satisfactory composition. First and foremost, it suffers more than any that follow it from terrible prolixity. It enjoys, indeed, the somewhat doubtful distinction of being, in all probability, the longest symphony in existence, occupying an hour and a quarter in performance. The programme, which is too long to quote in full, is a most curious one. The first movement is intended to portray the German character, its reflective tendency, its mingled courage and gentleness, and its thoughtfulness. In the second movement (*scherzo*) we have the German forest, with the bray of the

huntmen's horns, and the fields with the sounds of the "Volslied." The following *largo* is supposed to represent the German homestead, cheered by Love and the Muses. The fourth movement (*allegro drammatico*) is meant to illustrate the vain endeavours towards the unity of the Fatherland; while the *finale* depicts the lamentation over the distracted condition of Germany, and the hope and foreshadowing of a glorious future for her when united. A stranger and more impracticable subject for musical illustration it would probably be hard to find; nor could Raff draw much inspiration from it. Apart altogether from its preposterous length—each movement seems as if it would never come to a close—it is laboured and wanting in spontaneity to a painful extent. It conveys the idea that the composer was determined to outdo all the symphony writers who had preceded him. He certainly has done so; but the result is a monstrosity, a sort of musical "sea-serpent." The symphony contains an immense amount of clever writing, and even many charming details, but as a whole it is decidedly a failure. Had Raff written no better symphonies than this, I should certainly not have troubled the readers of the ACADEMY with any account of them. I have included this one for the sake of making my notice of the series complete.

Of a very different stamp is the symphony in C, No. 2. It is difficult to realise the fact that this work and the "An das Vaterland" are the productions of the same pen. Here we find all the best characteristics of Raff's music. The ideas, at times slightly commonplace, are always pleasing; and their treatment is masterly throughout. The opening subject of the first movement bears a curious (though doubtless accidental) resemblance to the second theme in the *allegro* of the overture to *Fra Diavolo*: it is somewhat wanting in dignity, but full of life and spirit, and the animation of the opening is sustained through the whole of a rather long movement. Here no programme is attempted; the hearer's attention is not distracted by trying to find out what the composer meant. It is a significant fact that while Raff so frequently writes with a definite programme, it is precisely the two symphonies in which this is wanting (the second and fourth) which must rank highest as works of art. The *andante con moto* of the present symphony is charming throughout. The treatment of the orchestra is admirable—in this respect, it may be said in passing, Raff's symphonies are models—and the melodies have a refinement which is not invariably to be found in the composer's works. A particularly fine point occurs towards the close of the movement (pp. 107–109 of the score), where the principal subject is used as a bass, and given out *ff* by the basses and trombones, against the counterpoint of the upper parts. The *scherzo* which follows is somewhat Beethovenish in tone, though without plagiarism; the trio, with its three-bar rhythms is particularly good, as well as thoroughly fresh. The *finale*, which is preceded by a rather long introduction, is from its elaborate counterpoint perhaps the finest movement of the work. The chief themes, though certainly pleasing, are, again, not remarkably fresh;

but the skill with which they are handled keeps up the attention to the last. On the whole, as already said, this second symphony must be considered one of the very best of the series.

"Im Walde"—the "Forest" symphony—is the work of Raff's which is best known, and most frequently performed, on the Continent. Nor is its popularity surprising. Though I am inclined on the whole to rank it slightly below No. 2 from a purely musical point of view, it is certainly more adapted to catch the popular ear. It is pre-eminently a "tuneful" symphony, full of melodies that one whistles or hums almost involuntarily, perhaps without recollecting whence they come. The three leading themes of the first *allegro* especially partake of this character. "Im Walde" is another programme-symphony, divided into three sections, as follows:—First section (opening movement)—In the day-time, impressions and feelings. Second section; In the twilight. 1. Reverie (*largo*); 2. Dance of Dryads (*scherzo*). Third section (*finale*)—By night. Quiet movement of night in the forest. Entry and exit of the wild hunt with Hulda and Wotan. Break of day. Of these the first and second sections are legitimate subjects for musical treatment, and the composer is successful accordingly. The first movement, though somewhat diffuse (the score occupies ninety-nine pages), is full of charm, the *largo* is of a dreamy character which well befits its subject, and the "Dance of Dryads" is light and piquant, and admirable in musical treatment. In the course of this movement the subject of the *largo* is incidentally introduced with great skill and excellent effect. Of the *finale* it is impossible to speak so highly. The "wild hunt" is very noisy, very chromatic, and terribly spun out—the *finale* extends over 138 pages. The movement is full of life and vigour; but Raff has attempted here to paint what I cannot help thinking out of the province of music, and has failed in consequence. But for the *finale* I should have ranked this symphony the highest of the six; but this movement is the weak point of the work. It is, nevertheless, written with all its composer's great technical skill, and brilliantly, though somewhat noisily instrumented.

In the fourth symphony, in G minor, is again to be found another gem. Here for the second time we find "absolute" as distinguished from "programme" music. If we liken the second symphony to a painting of great breadth of design and large outline, No. 4 may be compared to an exquisite miniature. Though, like its companions, described on the title as "für grosses Orchester," it differs from the rest of the symphonies in the absence of trombones throughout the score. The first movement is of a tender, almost plaintive character; the second subject and its continuation are especially beautiful. The thematic developments of the second part of this movement are in their composer's best style. The following *scherzo* is bustling and animated, but constructed on a very uninteresting subject—apparently the first which came into Raff's head; the theme of the trio is beautiful, but unfortunately not original,

being almost identical with the subject of Schubert's Rondo in A, Op. 107, for piano duet. The slow movement (*andante, non troppo mosso*) is a charming set of variations on a simple and beautiful theme; and the *finale*, though rather commonplace in its subjects, has so much animation, and is so interesting in treatment, that its success, if well played, would be certain. The entire work is indeed well worthy of performance.

Of the fifth symphony ("Lenore") I spoke in detail on the occasion of its recent production at the Crystal Palace (see ACADEMY, November 21, 1874). As I have nothing to add to what I then said, I will simply refer my readers to that notice, and pass on to the last of the series.

The sixth symphony, in D minor, bears the motto, "Gelebt, gestrebt, gelitten, gestritten, gestorben, umworben," which may be roughly paraphrased in English as "Life and aspiration, suffering and strife, death and renown." It thus typifies the career of many an artist. In his treatment of this subject it is not always easy to follow the thread of the composer's ideas. Undoubtedly, the third movement, a funeral march, represents the "gestorben," and the brilliant and joyous *finale* is just as certainly intended to depict the "umworben." Probably also life and its aspirations are meant to be indicated by the first movement; but what in the world the light and playful *scherzo* which follows has to do with "gelitten, gestritten" I cannot conceive. Leaving this point, however, to be determined by those who are wiser than myself, a few words may be said as to the general character of the symphony. The best portion beyond dispute is the funeral march—a movement which one is almost tempted to compare for breadth and dignity with that in the "Eroica;" the rest of the work is, as regards ideas, of inferior interest. This symphony, more than most of the others, seems to have come from the head rather than the heart, and to be the product of reflection and deliberation rather than of inspiration. The workmanship of the whole, its counterpoints and developments, are wonderfully clever, often really fine; but the work after repeated readings leaves one cold—always excepting the third movement. The subject of the *scherzo*, for instance, is uninteresting, not to say positively dry; and all the artifices of counterpoint cannot compensate for lack of invention. The same may also be said, though to a less extent, of the *finale*, in which Raff lavishes all the resources of his ingenuity on a rather commonplace subject. The movement is certainly effective; but how much more effective would it not have been had the composer exercised more care in the selection of his materials.

It is of course possible that impressions derived merely from reading the scores may be modified to some extent when submitted to the test of actual hearing. In the case of the third symphony, I shall be in a position next week to say how far this is the case, as the work is announced for a first performance in London at the Philharmonic Concert on Monday evening.

EBENEZER PROUT.

THE second concert of the British Orchestral Society, which took place on the 31st ult., was in many respects a decided improvement on its predecessor. Whether the strictures which have been made in various quarters on Mr. Mount have produced any effect it is, of course, impossible to tell; but it must be said in justice to that gentleman that his conducting at the last concert was not characterised by that lethargy which on some previous occasions has produced such unpleasant results. Beethoven's great *Leonora* overture, with which the concert opened, was given with a fire and spirit which left little to desire, and the promise of this first piece was well sustained throughout the evening. The programme contained two novelties of importance. The first of these was Mr. Alfred Holmes's fourth symphony, entitled "Robin Hood," which had never before been performed in public. This work is very far superior in merit and interest to the same composer's "Jeanne d'Arc" recently produced at the Crystal Palace, and noticed on that occasion in these columns. The themes, especially of the first three movements, are very pleasing, if of no special individuality, and the instrumentation is much more moderate and tasteful than in the larger and more ambitious work. The second movement, a serenade with a prominent part for the violoncellos, is especially good. The whole symphony was very warmly received, and the composer called forward at its close. The other novelty of the concert was a scena—"Saffo"—for a soprano voice, composed expressly for the society by Signor Randegger, and sung by Mme. Lemmens-Sherrington. It is after the model set by Beethoven in his "Ah perfido," and Mendelssohn in his "Infelice," and consists of a recitative followed by a slow movement and a final allegro. The scena is in all respects worthy of its composer, the slow movement being particularly charming. The orchestration is remarkably tasteful and nowhere overloaded. Being excellently sung by Mme. Lemmens, the piece achieved a thoroughly deserved success. The other features of the concert were Maurer's Concertante in A for four violins with orchestra, a work of but little musical value save as an opportunity for the display of good soloists, and to which full justice was rendered by Messrs. Carrodus, Amor, T. Watson, and Betjemann; Mendelssohn's well-known "Rondo Brillante" in B minor for piano and orchestra, played by Mr. Arthur Wilford; the overture to *Euryanthe*, and a ballad sung by Mme. Lemmens.

OUR reporter being prevented by indisposition from attending the last Saturday Concert at the Crystal Palace, we must content ourselves with recording that the programme comprised Beethoven's symphony in C minor, Macfarren's violin concerto in G minor, played by Mr. Carrodus, the overtures to *Don Giovanni* and the *Hebrides*, and vocal music by Mme. Antoinette Sterling and Mr. Vernon Rigby.

It is expected that Signor Verdi will come to England next month, to direct a series of performances of his "Requiem" at the Royal Albert Hall.

MESSRS. NOVELLO, EWER and Co. announce a new weekly musical paper to be entitled *Concordia*, the first number of which is to appear on May 1. The list of contributors whose services have been already secured includes the names of Messrs. J. Barnby, Joseph Bennett, W. Chappell, W. H. Cummings, E. Dannreuther, Sutherland Edwards, Rev. H. R. Haweis, H. Howe, John Hullah, H. C. Lunn, G. A. Macfarren, Walter Macfarren, Ebenezer Prout, Dr. Stainer, T. L. Stillie, and Dr. W. H. Stone. With such a staff as this a really valuable addition to our musical literature may reasonably be expected.

THE *Musical Times* for the present month contains an article by Mr. H. C. Lunn on "The Royal Society of Musicians," to which we direct the attention of all who may desire to know some-

thing of the operations of an institution which unostentatiously does an amount of good of which few except its members have any idea.

WE have to announce the death at Saint-Josse-ten-Noode (Brussels) of the distinguished pianist, Mme. Pleyel, in the 64th year of her age. Her maiden name was Moke; her father was a Belgian and her mother a German, and she was born at Paris on July 4, 1811. Her first teacher of the piano was M. Jacques Herz; she subsequently studied under Moscheles and Kalkbrenner. Her husband, Camille Pleyel, was the head of the firm of pianoforte manufacturers of that name. Being separated from her husband after a few years of married life, she made the tour of Europe as a virtuoso. In 1848 she was appointed Professor of the Piano at the Conservatoire at Brussels, and held the post until, some five years ago, the state of her health obliged her to resign it.

THE first part of two Farewell Recitals previous to his departure for America was given by Dr. Bilow at St. James's Hall on Wednesday afternoon. On this occasion the programme was entirely selected from the works of Chopin. No more sympathetic interpreter of the music of the gifted Polish composer could be named than Dr. Bilow, whose performance throughout was, it is almost needless to say, excellent. The second and last recital is announced for Wednesday afternoon.

MR. LAMBORN COCK, the proprietor of the copyright of most, if not all, of the compositions of the late Sterndale Bennett, has just published the first volume of what we presume is to be a complete and uniform edition of our distinguished countryman's pianoforte works. We shall defer a detailed notice of the music until the series is complete, and content ourselves for the present with saying that the present volume contains ten different works, including, among others, the three popular pieces "The Lake," "The Millstream," and "The Fountain," that it is beautifully printed, and that the external appearance of the volume, which is in octavo, is fully worthy of its contents. It is edited by the late musician's former pupil, Mr. Arthur O'Leary, one of the professors of the Royal Academy of Music.

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